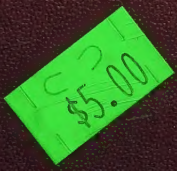
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HISTORY OF MUSIC,

In the Form of Lectures.

BY

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SECOND SERIES.

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PREFACE.

THE preparation for publication of the present volume, which forms the second series of my "Lectures on the History of Music," required more time than I at first anticipated. It was no easy task to compress so great a variety of rich material within narrow limits, according to the original plan of my book; preserving that which is essential in the historical and æsthetical development of music, and at the same time presenting to the reader a vivid and comprehensive picture of the general progress of musical art-life. Then a very important portion of this volume necessarily treats of our present art-culture. I thought it wrong to ignore the passing musical epoch, as some historians choose to do, referring opinions regarding it to the judgment of future times. This, to be sure, is the easiest and safest way to avoid compromising one's self as one may do by the treatment of such questions as those that agitate the horizon of musical art. But, notwithstanding this somewhat perplexing circumstance, the links that connect our present epoch with preceding ones are, in a great measure, how-

ever, clearly visible to the close and unbiassed observer. Although some significant traits may escape our critical foresight; though we may be inclined to attach to others an importance which our descendants may deny to them, — the general features of the picture are distinctly visible to immediate observation and correct appreciation. It is, of course, unjust to look upon our present musical art-life with the eye of the stubborn conservative, who sees nothing but what must be condemned in contemporary effort, and continually regrets, with tearful sighs, the good old times, or at best gives a half approval to whatever imitates the gait of our venerable ancestors. It is not less wrong, unreasonable, and one-sided, to reject, with the partisans of the modern school, all that does not emanate directly from the mind of their temporary idol, or to measure the creations of other artists with the pattern of their favorite composer. I have tried to avoid these extremes, and, to the best of my judgment, to do justice to every art-epoch, not elevating one at the expense of the other. Each epoch unmistakably possesses its own artistic merits and peculiarities of style and æsthetical laws: these facts must not be overlooked by the faithful art-student.

It was part of my original plan to accompany each one of these lectures with musical examples chosen from the works of the representative masters of each epoch, in order to illustrate the method and style of composition prevalent at each respective

period. I soon discovered, however, that the number of such characteristic practical examples would need, in order to do entire justice to this plan, a greater amount of space than was desirable. I therefore saw fit to exclude practical compositions for the present; and I propose to publish them at some future time, in a separate volume.

The historical treatment of two important topics, viz., English Protestant church music, and the Song-form (lied, chanson, song, ballad, &c.), will find a place in my next volume, the greater part of which, however, will treat of Music in America.

It gives me great satisfaction to be able to record, that since I first began to deliver "Lectures on the History of Music," and to arrange pianoforte and vocal recitals illustrating certain epochs, certain art-forms, the style and manner of certain celebrated composers, &c.,— thus pointing out to my colleagues the real source of the material, on the basis of which a really substantial art-development is to be built, — my example has been repeatedly followed and imitated in many cities of the United States. This is a step in the right direction: in this way merely superficial "music-making," without any intelligent artistic background, will become gradually impossible in concert-institutes and music-rooms; and musical art will thus finally be able to claim its own exalted place among its sister arts.

F. L. RITTER.

JUNE 1, 1874.

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HISTORY OF MUSIC.

SIXTH LECTURE.

Catholic Church Music, from the Death of Palestrina to our Time.

THE successful cultivation of the musical drama (opera, oratorio, cantata), and the different forms of instrumental music, eventually changed the whole character of musical composition. Even the old forms of church music finally succumbed to the levelling influence of the modern tonality. This transformation of the recognized ecclesiastical keys was, however, gradual; for, thanks to the religious conviction, better judgment, and exalted taste of the immediate successors of Palestrina and Lassus, the art principles which led the great Roman and the eminent Netherlander in the production of their immortal works were, in general, adhered to with great fidelity and emulation for more than a

century. Though the austerity and the purity of the ecclesiastical modes were greatly modified by means of the chromatic element, so freely made use of by Cyprian de Rore and other celebrated Venetian masters, and in no small degree also by the introduction of the revolutionary seventh of the dominant (attributed by some historians to Claudio Monteverde); it was then an understood matter of fact that a composer would not dare to attempt writing church music, in the best sense of the word, without a consummate knowledge of contrapuntal art, based upon the system of these ecclesiastical keys. Most of the composers I shall now mention (principally Italian and German masters, up to the beginning of the eighteenth century) were also successful opera composers. Compare, however, their masses, motets, and other ritual pieces, with their operatic efforts, and the line of demarcation will be clearly visible. Religious propriety was still observed in their productions for the church, and was not yet disregarded in favor of the brilliancy and dazzling effects of the opera. They well knew where the church ended and the opera commenced. They did not compose "holy operas" for the stage, and "operatic masses" for the altar. The highest standard of ambition of Palestrina's immediate

successors, who had grown up amidst the traditions of a great school, was to come near the ideal of their famous models. Though the material with which they worked was already somewhat changed, yet the spirit that filled their productions was an elevated, unworldly one. Towards the beginning of the eighteenth century, however, things began to change: the influence of the now universally popular dramatic music banished from the composer's mind the old tradition of a strict church-music style. The new direction into which the principal composers had drifted to gratify the cravings of *dilettanti* for the new style of theatrical entertainment, the honors and benefits to be derived from such a successful career, gradually led them to consider the composing of church music as a merely secondary occupation. Thus the forms of the opera gradually crept into the mass, hymn, psalm, &c. The transformation of form, style, and conception of church music is greatly due also to the important share instrumental music henceforth took in the performance of pieces destined to adorn religious worship. We even see able solo instrumentalists rivalling gifted vocalists, during the service of the mass, in the display of the ingenuity and *éclat* of their acquired virtuosity, to the admiration and openly-ex-

pressed delight of a pious congregation, headed by the officiating priests; their good resolutions taking flight upon the wings of bewitching strains, not towards the habitation of the only true God, but towards grottos, bowers, and temples, haunted by gods and goddesses, heroes and heroines, of heathen mythology, revived, for temporary illusion and pastime, on the boards of the theatre "round the corner."

Of the different great Italian schools of music, — the Roman, the Venetian, the Neapolitan, and Bolognese, the first remained longest true to the traditions of Palestrina's style. Of the many celebrated composers, disciples of the *Roman school*, I will name *Agostini*, *Carissimi*, *Allegri*, the author of the renowned *miserere*, which has been made the subject of so much exalted praise and romantic narrative by enthusiastic tourists and novel-writers, who have placed it, on account of its peculiar beauty and merit, above any thing that has been written for the church. This *miserere*, which is still performed every year in the Sistine Chapel at Rome, during Passion-week, is composed for two alternate choruses, one in four parts, the other in five, the two choruses being brought to simultaneous concord, as a fitting climax, at the last verse of the hymn. The piece is based upon psalmody, and is very simple in construc-

tion throughout. The effect produced by the composition is in great part due to a peculiar, traditional manner of performance, with regard to expression, and frequent changes of light and shade, enhanced by the mystery of the rites belonging to the service. Of all this the simple reading of the score conveys but a feeble idea. *Anerio*, *Cifra*, the two brothers *Mazzochi*, *Ugolini*, *Abbatini*, *Benvoli* and his pupil *Bernabei* (both distinguished by their effective and ingeniously-constructed compositions for three and four choruses), *Foggio*, *Pitoni*, *Pasquini*, and *Bai*, among whose church compositions a *miserere* especially is very highly esteemed. It used to be performed in Passion-week, alternately with that by Allegri, which seemed to have served as a model for Bai's work.

The *Venetian school* — which counted among its most illustrious representatives such names as *Andrea* and *Giovanni Gabrieli*, *Croce*, *Monteverde*, *Cavalli*, *Ferrari*, *Legrenzi* — was upheld in the true spirit of these masters by *Antonio Lotti* (1667–1740). Lotti was a pupil of Legrenzi's, and, like other celebrated composers of this epoch, was equally busy in writing for the operatic stage as well as for the church. His sacred compositions are distinguished by truthful feeling and expression. Though a

learned contrapuntist, in the meaning of the old tradition, Lotti's style is marked by great pathos and clearness in form. His madrigals count among the best in this style of cabinet music. He formed many pupils. The most distinguished among them were *Saratelli*, *Alberti*, *Bassani*, *Pescetti*, *Gasparini*, and *Galuppi*. Another pupil of Legrenzi's was *Antonio Caldara* (1678–1763), whose sacred compositions yet deserve to be studied: they are highly estimable works. Caldara passed a great part of his life in Vienna, where the celebrated Fux exercised, no doubt, much influence over his labors as a composer. Contemporaries of these masters are *Pollarolo*, *Biffi* (both pupils of Legrenzi), *Marcantonio Ziani*, *Cordans* and *Benedetto Marcello* (1686–1730). The latter, who belonged to the nobility of Venice, was a pupil of Gasparini, and cultivated music as an amateur. Marcello's name as a composer is known principally by his setting of fifty psalms, paraphrased in the Italian language by Giustiani. The collection bears the following title: "Estro Poetico — Armonico. Parafrasi sopra li Primi Venticinque Salmi;" ditto "Sopra li Secondi Venticinque Salmi."

These psalms are composed for one, two, three, and four parts, with a figured bass, for the organ or piano accompaniment; and some

of the pieces have an additional violoncello obbligato and two violins. To approach the antique expression which the composer fancied had been used in the old Jewish temples, he took for themes some of the melodies, as sung by the modern Jews in their synagogues. Much in Marcello's psalms is praiseworthy, with regard to melodious expression, easy, flowing vocality, and *naïve*, pleasing simplicity; but they are neither profound in conception, nor elevated in sentiment. They have been much over-rated; and the greater part of the numbers sound antiquated to-day.

From the time of *A. Scarlatti's* (1650–1725) engagement as first chapel-master of the king's music at Naples, a new epoch commenced for the *Neapolitan school* of music. Though Scarlatti took a very conspicuous part in the formal development of dramatic music, he was far from mixing up church music and opera. His compositions for the church (vast is the number of these masses and motets) give ample proof of Scarlatti's being an earnest disciple of, and unflinching adherent to, the art principles of his great Roman and Venetian predecessors. Scarlatti's successor and pupil *Francesco Durante* (1684–1755) contributed much towards rendering the Neapolitan school of such great importance and wide-spread influence

with regard to the modern development of musical art. Though a composer of ample resources, both in counterpoint and general musical science, Durante's labors as a thorough, successful teacher must, in a certain sense, be regarded as of still further bearing and significance; for such excellent composers as Traetta, Vinci, Terradeglias, Jomelli, Piccinni, Sacchini, Guglielmi, Paisiello, — once the pride of Italy, and admired by all musical Europe, — went forth from his school. Durante devoted his talent as a composer exclusively to the forms of church and cabinet music. His Magnificat in B-flat has recently been published with additional orchestral accompaniments by R. Franz. The renowned contemporary and collaborator of Durante, *Leonardo Leo* (1694–1746), one of the brilliant stars of the Neapolitan school, both in the forms of church and dramatic music, was once considered by his countrymen as the greatest of all Italian composers. Though this is exaggerated praise, — the Italians not being very particular as to whom they should entitle for a time the "Prince of Music," if a composer's works happen to meet with their approval, — Leo's masses, motets, and especially his *miserere* for two choruses, contain much that is beautiful and pure in expression and style. Of *G. B. Pergolesi's* efforts as a

church composer, the "Stabat Mater," for two female voices with string-quartet accompaniment, enjoyed for a while the greatest reputation. Though some parts of the composition display sweet expression and pathos, and make one regret the early death of so talented a composer, the work, as a whole, is rather a weak, sentimental production, much over-rated, once unjustly preferred to worthier and nobler productions. As some amateurs look upon this "Stabat Mater" as the ideal style of church music, it will be well to cite here what the celebrated Padre Martini said of the composition in his "Saggio del Contrapunto sopra il Canto Fermo," more than a hundred years ago: "If one compares this composition by Pergolesi with another by the same composer, called 'La Serva Padrona,' one sees at a glance, that, with the exception of a few passages, it entirely resembles this one, and is of the same character. One finds in both the same style, the same passages, the same graceful and delicate expression. But how can a music which, as in the 'Serva Padrona,' expresses vulgar and grotesque sentiments, be also fit to express the emotions of piety, devotion, and compunction?" Among Pergolesi's other church compositions, a "Salve Regina," for one vocal part and string-quartet accompaniment, is worthy of

attention. Other famous composers belonging to this time are *Francesco Feo*, an able and noble master; *Nicola Porpora*, who owes his great reputation principally to his talent as a singing-teacher (his compositions are deficient in ideas and original form; the best of his works are the cantatas for one voice, with an accompaniment for the piano); *Nicolo Jomelli*, of whom Mozart once said, "He should not have attempted to compose church music in the old style," has, notwithstanding this sweeping judgment, written some works, especially a requiem, and a *miserere* (fiftieth psalm), which are not without merit; *Ciampi*, *Mancini*, *Caffaro*, *Sarri*, *Perez*. Every opera composer, in fact, has written more or less for the church.

One of the finest composers of this epoch was *Giovanni Paolo Colonna* (1640–1695), who established a music-school at Bologna. His numerous sacred compositions are worthy and noble works. Colonna formed quite a number of talented pupils, among others *Clari*, the author of many fine compositions, and especially of a collection of charming vocal duets and trios, unsurpassed by any other composition in this form; *Giovanni Bononcini*, for some time associated with Handel at the Italian opera in London; and *Predieri*.

To the Bolognese school the following mas-

ters also belong: *Perti*, *Aldarandini*, *Passarini*, *Pasquale*, and the celebrated composer and historian, the *Padre Martini*. To complete the list of remarkable Italian composers who lived at this epoch, I will add *Agostino Steffani* (1655–1730), a pupil of Bernabei, and for a number of years chapel-master at Hanover. The church compositions of Steffani, among which we find a "Stabat Mater," beautiful in every way, are written in a correct, pure, and elevated style: his chamber-duets are of special merit, and, with regard to form and meaning, must be placed side by side with the best compositions of this kind. *Emanuele d'Astorga* (1681–1736), celebrated as a singer and composer, and also for his romantic and rather melancholy life. Astorga travelled much, and is said to have composed quite a considerable number of works. That, however, which is best known, and which placed him in the rank of famous composers, is his "Stabat Mater," a composition full of religious expression, sweet pathos, and originality of form and melodious inventiveness. R. Franz has also published a new edition of this work, with additional instrumental accompaniments.

True disciples of the great Italian school of music, taken from a national point of view, are the German composers *Johann Kaspar de*

Kerle (1625–1690) and *Joseph Fux* (1660–1741). Kerle was a pupil of Carissimi and Frescobaldi, and occupied for many years the position of chapel-master at Munich. He was much admired and esteemed as a fine, thorough composer of church music, and as a competent and brilliant performer on the organ. Fux was, during a period of forty years, first chapel-master of the imperial court at Vienna. He composed diligently, both for the operatic stage and the church. His operas, written according to the taste of his time, are now forgotten; but his church music will always be admired for its originality, pious earnestness, and harmonic profundity. Palestrina was Fux's ideal in church music; and in his learned work on counterpoint, "The Gradus ad Parnassam," he gives ample proof of his deep understanding of, and sincere devotion to, the art principles of the immortal Roman composer, — art principles which he taught with enthusiasm and real conviction. *Dismas Zelenka*, a Bohemian composer of great merit and uncommon talent, was, among others, Fux's pupil. A countryman of Zelenka's, *Franz Xaver Brixi*, deserves to be mentioned here as one of the best church composers of this time.

Among the adherents of the Italians, we must also place the once-celebrated opera com-

poser *Johann Adolph Hasse* (1699-1783). He wrote many works for the church; but, apart from a certain melodic charm, facility of form, and pleasing expression, they are not profound; neither do they conform to the principles of pure church music. Hasse's countryman and contemporary, the Dresden chapel-master, *J. A. Nauman* (1741–1801), is also the composer of many masses, motets, &c. His compositions, though written with taste, formal correctness, and a certain melodic sweetness, lack originality and spontaneity. His setting of "The Lord's Prayer" in the form of an oratorio, may be considered as one of his best efforts.

In France church music was, with little exception, based upon the forms of the Gregorian chant. Under the reign of Louis XIV. things, however, changed; and the opera, with its composers, singers, and instrumentalists, entered the church, and banished the Gregorian chant from the organ-loft and choir. Louis XIV., a great admirer of the compositions of his chapel-master, the renowned Lully, wished this latter's orchestra to take part in the service of the mass, and also desired to have motets performed with orchestral accompaniments. *Henry Dumont*, principal organist and chapel-master at the head of the king's church music, was very much attached to the practice of the Gregorian

chant; and either from conviction (regarding Louis' contemplated innovation as a profanation of the church service), or from a want of the necessary practical knowledge and experience of orchestral means, had the courage to refuse to comply with the king's wish. But, as opposition to a wish of *Louis le Grand* was of no avail, Dumont thought fit to resign his position. One of Dumont's masses, "La Messe Royale," is still popular in the churches of France. This mass, composed in the style of the Gregorian chant, is rather monotonous. *Lalande*, a favorite musician and composer of King Louis', became Dumont's successor. Lalande wrote church music principally: his greatest aim was to compose according to the taste and desire of his great protector; for the irresistible Louis would give the tone in church music, as well as in every thing else that pleased his royal fancy. Lalande's sacred compositions were not profound, with regard to harmonic treatment, though not without appropriate melodic expression. *Lully* also composed some church music. His "Messe de Baptiste" is best known of all his efforts in this style of composition. Lully was a rather mediocre harmonist, and a very poor contrapuntist; consequently his masses and motets do not amount to much. Madame de Sévigné, a great admirer

of Lully's talent, after hearing a performance of a *miserere* from his pen, thought, however, that "no other music was possible in heaven." The witty lady must have been a poor judge in matters of church music. The famous dramatic composer and theorist *Rameau* composed little for the church service: only a few motets, written with taste, and very original in harmonic treatment, can be traced back to him. Rameau was also an able organist. *J. F. Gossec* (1733–1829) was a composer of merit. Several of his masses, and shorter pieces of sacred music, were once justly admired and popular with connoisseurs. With these exceptions, the church music of French composers was in general, at this epoch, much inferior to that which they composed for the operatic stage. There was, indeed, very little difference between their opera choruses and those sung during divine service. It very often happened that the latter were simply adaptations from the opera, — a favorite occupation with the great majority of our modern organists and leaders of church choirs.

Towards the end of the first half of the eighteenth century, the transformation of the formal character of church music, independent of the Gregorian chant, was an accomplished fact. The purely melodic element — the prin-

cipal agent of the opera and instrumental music — also became supreme with composers of church music. The typical contrapuntal forms of the old masters, though not entirely banished, were limited to certain portions of the modern mass, as developed by the Venetian and Neapolitan composers who lived at the latter part of the seventeenth and the beginning of the eighteenth centuries. The whole treatment of the mass, the motet, the psalm, and other ritual songs of the Catholic liturgy, was henceforth wholly the product of the subjective inventiveness of the composer. He no longer borrowed his themes and motives from the modes of the Gregorian chant. The importance of more richly varied instrumental accompaniments, as well as the introduction of solo vocalists of great virtuosity, — means which imparted to the opera so much life and brilliancy, — were gradually made free use of by church composers. Thus the line of demarcation between the pieces that composed a mass and those that were heard in an opera was now rendered very indistinct. But for the words, it was indeed difficult to make any distinction between the aria of an opera and that of a mass. By means of this radical change of the original forms of the musical parts of the mass, the relation which formerly existed between the intonations of the

officiating priest and the responses of the choir was entirely done away with. The distance which separates the form of the old Gregorian chant from that of modern melody is too vast. The contrast between that noble but simple recitative (the Gregorian chant), which found an adequate artistic response in the masses of the great masters of the sixteenth and seventeenth centuries, and the musical treatment the mass has experienced at the hands of more modern composers, is in every way a very striking one, and not always to the advantage of the modern formal treatment. We very often find even an instrumental solo or a piece for full orchestra taking the place of the responding vocal part. To be sure, at the hands of great masters, the modern musical construction of the mass, motet, hymn, psalm, &c., received all the charm and brilliancy that new and richer resources were able to offer, thus heightening and enriching the pomp and magnificence of Catholic church service. The dramatized melodic element, when kept within the limit of good taste, deepened the expression and meaning of the words of the liturgy, and did not fail to find an appreciative echo in the hearts of the congregation, who willingly experienced the influence of the Kyrie, the Gloria, the Credo, the Sanctus, the Agnus Dei, when musically interpreted

by the arts of Haydn, Mozart, Cherubini, Hummel, &c. But how often have these masters even, overstepped the lines of good taste (to be understood here in the sense of religious propriety)! They always composed fine music, but not always genuine church music.

Of additional Italian masters of the eighteenth century, who devoted part of their talent and time to the composition of masses and other sacred pieces for the church, *Sacchini*, *Sarti*, *Sammartini*, *Guglielmi*, *Mayo*, *Paisiello*, and *Zingarelli* are the most distinguished.

The forms of the mass, which they inherited from their great Italian predecessors, did not gain in originality at their hands, or in depth of feeling and appropriate expression. Some of these composers even lacked that consummate knowledge of counterpoint which the older masters of the Neapolitan, Roman, and Venetian schools possessed in so high a degree, — a knowledge without which the rather austere forms of church music inevitably become flat and insignificant. In a melodic point of view, the above-named musicians wrote a great deal that was fine and praiseworthy; but melody, without its substantial harmonic foundation, in a work of large dimensions soon becomes insipid and monotonous. Such, at least, is the effect which most of these com-

posers' church music produces on us at present. That conventionalism of form which gradually established itself in such a tyrannical manner, with regard to the composition of the Italian opera, and which I have pointed out elsewhere (see p. 170, first section), also gained supremacy with the composers of church music. Hence that sameness and monotony in formal construction, as well as in the melodic and harmonic treatment, of church compositions by the majority of Italian composers who lived at this epoch. Their works have almost totally sunk into oblivion, while those of their predecessors will be held up as imperishable models as long as musical art is privileged to form a part of the church service. Of a higher order are the church compositions of the German (principally Austrian) masters, who lived at this period, such as the two Haydns, Mozart, Eybler, Beethoven, Hummel, and many of their contemporaries. Whether the Austrian school of church music, to which the above masters belong, is an offshoot of the Neapolitan, as has sometimes been said, is not yet clearly established. It is quite certain, however, that it developed itself under the influence of the Italian forms, Italian composers having always been greatly admired at the court of the Austrian imperial capital; and that which the court then ad-

mired (for the court laid down the law in matters of taste as well as in politics) was a hint to any composer who looked for success. The great patriarch of Austrian music, Fux, was himself in his efforts and studies a disciple of the old Italian masters; and the influence he exercised over his countrymen, in his quality of imperial chapel-master, court composer, and musical theorist, was in every way a very great one. His "Gradus ad Parnassum" was the inevitable text-book for every earnest student in composition.

Before I speak of the church compositions of those great geniuses Haydn and Mozart, I will name a few Austrian composers, men of talent and contrapuntal learning, and not without a good deal of merit in that field of labor to which they devoted the best of their productions. These honorable musicians are *G. Reuter*, *Gassmann*, *L. Hoffmann*, *Eberlin*. A very few of their compositions having been published, and perhaps not their best efforts, it is not possible now to form an adequate idea of the whole importance of their labors. That their works were known to, and also studied by, Haydn and Mozart, can be accepted without any doubt. In how high a degree the two greater masters were at first influenced, in the formal construction of their masses and other

church compositions, by the practical works of the above named and comparatively now forgotten composers, it is, from an almost total absence of the necessary material for comparison (the works of these musicians), not now possible to decide; though such a study would doubtless be highly interesting and instructive.

Mozart, in the form of his masses, has often been considered as the follower of his eminent contemporary J. Haydn. This is a mistake. The whole cut and treatment of Mozart's masses, as well as the date at which he composed them, prove quite the contrary. Mozart composed all his church music, with the exception of the "Ave Verum" and the "Requiem," at Salzburg, from his thirteenth to his twenty-fourth year: his last mass bears the date 1780. There exist portions of one commenced in 1783, which was, however, never finished. Haydn's great masses, with the exception of a couple of early experiments, were all written after the year 1790. Mozart's masses may justly be regarded as the successful products of a wonderfully developed musical genius, passing through the busy time of all sorts of art studies, preparatory to the creation of imperishable master-works. Following the young artist from step to step, one cannot help admiring on one side the ease with which he handles

the difficult material; on the other the inborn æsthetical tact with which he always finds the right form and meaning. Though these masses may be regarded as studies when compared with the riper works of the composer's latter years, yet much in them, especially in the one in F-major (No. 8), and C-major (No. 10), is of a high order of excellence. It makes one regret that Mozart, through uncontrollable circumstances, left off at such a wonderful beginning. Only two important works, the "Ave Verum" and the "Requiem" (his very last composition), date from the period of the composer's highest mental and artistic development. These works are a sufficiently great proof of what the art-world might have expected from such an inspired pen, had death not destroyed the hand in the flower of the artist's life. The great beauties of the "Requiem" are so well known, that it is not necessary for me to dwell any longer on it or on them. The fact that Mozart died before he could finish his last masterpiece, and that the immortal *torso* was completed by Süssmayer, Mozart's pupil, is also too well known to need further mention here.

Next to Mozart's, *Haydn's* masses and other sacred compositions became universally popular with organists and leaders of church choirs. In the treatment of the mass, Haydn revealed

his religious emotions, not in that grave and austere style traditional with the masters of the old Roman school, but in a *naïve*, joyful, almost heavenly serene style, overflowing with sweet melody: the choruses are full of fire, and not without dignity. When Haydn prayed to God, it was not in the manner of a despairing sinner, but with childlike confidence: he imagined God as an infinitely kind father, who takes pity on his children. This thought filled him with such joyful and serene feelings, that he could have written, as he expressed himself, a *miserere* in *tempo allegro*. This is the key to Haydn's church music. "I cannot compose them in any other manner," was his answer when criticised for the too lively character of his masses. The church compositions of Mozart and Haydn have since become the model for all composers of music for the sacred service; and their masses have held the place of honor in all Catholic churches. Even the programmes of the concert-room pay tribute to these (in a purely musical sense) delightful works. Joseph Haydn's brother *Michael Haydn* (1737–1808), musical director at Salzburg, though of less originality and inventiveness than the composer of "The Creation," is a worthy member of the Austrian school of music. His numerous works for the church, written in

a more simple and austere style than those of Joseph and his townsman Mozart, contain much sweet religious pathos. His works are also distinguished by rare contrapuntal mastery in the management of the themes and general formal construction. The following composers, belonging to the Viennese school, have all, according to their talent, inclination, and position, brought their tribute to the church, as composers of masses, motets, hymns, &c. Their works are those of honest, striving artists, well versed in the science of musical art, faithfully fulfilling the task intrusted to them. *G. Albrechtsberger*, also known as the author of works on composition and counterpoint; *A. Salieri*, though born in Italy, made his principal studies in Vienna, where he lived during the greater part of his life as chapelmaster and composer to the imperial court; *J. Eybler*, the composer of numerous masses once very popular; *J. Weigl*, the pleasing author of the opera of the "Schweizer-familie;" *J. N. Hummel*, the celebrated pianist; Haydn's able pupil, *S. Neukomm; J. Preindl; Gänsbacher*, C. M. von Weber's friend; *J. Seyfried;* the Abbé *Stadler*, Mozart's devoted friend and admirer. *Beethoven* has also written two masses, — one in C, and the other in D: he seems, however, to have conceived and composed these works rather

independently of liturgical forms. The words of the mass were made to serve as a fitting canvas for the purely artistic development of his own ideas, aside from the tradition of church practice. His exalted ideal of artistic propriety and love of art, being a religion in itself, lies at the root of all his works, among which these masses form a very important link. The predominant religious element which Beethoven's church music contains is not a pure illustration of sacred rites, faithfully observed and believed in, as was the case with Haydn and Mozart, but rather that of the ethical and emotional motives which the text of the mass presented to the poet-composer in such noble and varied forms. This is especially the case with the second in D. Like that great one in B. minor by Bach, this is composed in such ample dimensions, that it is entirely impracticable for the uses of church music. It is impossible to find adequate words to convey to the reader an idea of the grandeur, the beauty, the profundity, the elevation, of the composer's emotions, as expressed in this immortal score. It is with wondrous awe that we listen to these, so to say, superhumanly created tone-forms, carrying the soul of the hearer heavenwards on the wings of triumphant art. But, to the weak in mind and profane in sentiment, this mass will

forever remain "a book sealed with seven seals:" its mystic charms and exceptional beauties are only revealed to the faithful disciple, who looks for deeper enjoyment in art than mere sensual emotions or temporary amusement. The compositions for the church by *Franz Schubert*, a true child of Vienna's greatest musical epoch, are worthy of the composer of so many beautiful songs, and remarkable instrumental works. A mass in E-flat is, among others, especially remarkable with regard to a characteristic harmonic treatment, so entirely imbued with Schubert's spirit, and rich in exquisite melodic charms.

There remains very little that is favorable to say of the state of Italian church music, as represented by modern composers. To call their masses, requiems, Stabat Maters, motets, &c., church music, would be indeed preposterous. It is, in the best examples, brilliant, but very superficial, sentimental concert music, often without originality, without artistic meaning and beauty. The best yet in this respect is *Rossini's;* but how far removed from the most modest requirements of appropriate church music are his "Stabat Mater" and his lately published "Messe solennelle"! If it was the composer's serious intention to write *bona fide* church music, he must have even forgotten the

appearance of the interior of a church: the "Stabat Mater" inevitably awakens in the mind of the intelligent hearer the active and brilliant life of an operatic stage, and not the melancholy, mystic rites presided over by a priest in front of the altar. Of course, the *spirituelle* composer of "Il Barbiere" knew for whom he composed, and knew what was expected from him, — to please. He gave ample satisfaction: it was not his business to philosophize about the propriety and dignity of art. He wanted success; he knew the means by which he could secure it: the rest did not trouble him much. He took life easily, and would have made the very angels dance during the performance of a *miserere*. He undoubtedly composed church music in the spirit he understood best, and formed his style accordingly. In the same category, but much inferior in melodic charm, are to be ranked the church compositions of *Donizetti*, *Mercadante*, *Rossi*, and their contemporaries and followers. It is sad to think that in Italy, the land that has nursed some of the greatest masters that have adorned the art-horizon, — men great in learning, rich in inventiveness, original in form and style, true apostles of a glorious art, — church music should have sunk into such a state of degradation; resembling rather the escapades of the

frivolous opera buffa, than the expression of humble prayer and devotion.

One great artist, an Italian by birth, but French by choice, forms an agreeable contrast to the above somewhat frivolous picture: I mean *Cherubini*. Though an Italian, his labors exercised very little influence on his countrymen. His art practice was, on the whole, too thorough, too serious, to excite emulation or imitation on the part of his effeminate contemporaries. His masses, his requiems, his motets, considered in the modern sense, are works worthy to be placed side by side with the best productions of our time. Though some portions of his masses contain, in a certain degree, too theatrical a coloring, yet the composer's elevated taste, and his mastery over form and resources, were always strong enough to counterbalance, by noble thoughts and pure sentiment, the profane elements which marred the church compositions of so many of his contemporaries. Cherubini was well acquainted with the works of the old Italian church composers; and those of Palestrina, especially, were to him a constant source of study. In his "Credo," for double chorus, — a work as great in conception and profound contrapuntal learning as it is beautiful and effective, — the composer has successfully proven that old art principles and

forms, to a certain degree, harmonize very well with more modern resources, when treated with the hand of an experienced master, to whom the dignity and purity of his art are dearer than the frivolous success that generally lasts but one day. Cherubini's labors, as a composer of church music, belong pre-eminently to the French school.

Church music, in its noblest sense, is, throughout the dioceses of France, at an uncommonly low ebb. The talented French composer is, above all, an opera composer. His whole aim and desire is to be successful on the operatic stage: to this he devotes all his energy and his learning. Church music is thus left in general to the care of inferior talents, who look upon the fulfilment of their duties as a mere means of increasing their income. The interests of art are very little advanced, when left to the care of unsympathizing, unskilled, inexperienced hands. In olden times it was the priests who stood at the head of the church choir, counselling, directing, giving in every way a good example. As composers, their pride and aim must have been to throw their whole knowledge and talent into their work of devotion and love. I need only mention *Allegri*, *Pitoni*, and, as rare exceptions in our own times, *Baini*, *Proske*. *Lambillotte*, in the latter part of his

tife, likewise did some good service in the right direction: his efforts as a composer of sacred music are, however, far below the mark of propriety and good taste. Priests in our days are, on the whole, totally ignorant with regard to one of the most essential ornaments of the church service. Their indifference in matters of church music is proverbial. This state of things has often attracted the attention of men of a better taste and understanding, who have felt at the same time the desire to raise church music to a position worthy of its high office. First among them was *Choron*, who founded a school for the study of church music, by means of which he was able to produce some very fine results. He undertook, at the same time, the publication of some of the finest works of the old Italian masters, and had them sung by his classes for the first time in Paris. Choron possessed the learning and noble enthusiasm necessary for the advancement of his difficult task. The revolution of 1830 broke up his school, but not without having sown some good seed. Other artists and musical writers of experience and learning, such as *Fétis*, *LaFage*, *Nisard*, *d'Ortigue*, *Coussemaker*, *Clément*, through the publication of important theoretical works, treating of the Gregorian chant and church music in general, as well as through their historical re-

searches, have contributed much towards the re-establishment and re-integration of a purer liturgical musical service. The composer *L. Niedermeyer* re-opened the "École de Musique Religieuse" in 1854.

At the present time, the chaos that reigns within the domain of church music has arrived at such a pitch, that, if a healthy, purifying re-action against the profane, superficial practice current in many leading churches does not soon appear, the idea of true church music (I mean by the term "true church music" such musical art forms as embody, in a dignified, noble style and manner, the religious feelings and emotions that prompt Christian congregations to collect round the altar erected in praise of Him who is all love, dignity, grandeur) will have to be lamented as one of the lost arts. That such forms, stamped with the sacred meaning of their existence, were once the property of musical church art, the works of Palestrina and his noble contemporaries, as well as those of Bach and Handel, are proofs. My narrative of the musical practice of the Catholic church has shown the gradual decline and deterioration of an art form, which in style and character was once so great and inspiring Those of the respective Protestant churches that admit into their musical service an elabo-

rate use of musical forms, waver between this and that style, as if at a loss which to sanction, which to reject. There are the partisans of pure vocal music, as the only one fit to be heard in church; there are others who have a longing for instrumental music, to bring variety into the monotonous style of chanting; this one thinks the voices of female singers, following St. Paul's precedent, too frivolous to give the anthems and chants their true religious ring; that one feels dissatisfied at the hearing of those shrill, sharp, unsympathetic, undeveloped young boys' voices. This state of confusion and degradation, into which such an important branch of musical art has gradually sunk, has in our days called forth the indignant protests of elevated minds, scandalized in their deeper feelings by the unwarranted demoralization of an art culture that once produced such wonderful monuments. This state of things is, on one hand, the inevitable result of the indifference and ignorance of those who stand at the head of the government of influential churches and cathedrals; and, on the other, the fault of mercenary, half-educated organists and leaders of choirs, who have, apart from their pecuniary interest, little sympathy with those religious acts celebrated in front of the organ-loft, — ceremonies which, in virtue of their engagement,

they promised to enhance with suitable tone-forms.

The sense of the necessity of a purification and thorough re-organization of the musical part of religious service, based upon healthy traditional principles, has, in Germany, in France, in England, pressed into its service men of great knowledge, and pure enthusiasm for art and art matters, — men whose efforts in the right direction have here and there been crowned with some salutary results. The disparity of their aims and views with regard to the inauguration of a beneficial reform in matters of church music, and, in no small degree, with the views of ordinary organists, and especially the want of efficient choirs, has, however, so far prevented those men from penetrating to the right places. While one advocates the peremptory renovation of the Palestrina style, as the only true church style, banishing unmercifully all those compositions that rest upon the resources of instrumental music, the other, though tolerating Palestrina to a certain degree, founds his ideal on Haydn's, Mozart's, and Cherubini's efforts; this one declares the compositions *a Capella* of the masters of the sixteenth and seventeenth centuries antiquated, and not in accordance with the wants and taste of our modern times; some

lay the gradual demoralization of church music upon the introduction and use of purely instrumental pieces; others, again, urge a speedy return to the simple form of the ancient Gregorian chant, as the sole remedy for the common evil, condemning, at the same time, all forms based upon the arts of counterpoint, as running in direct opposition to the ideas of a pure devotion. That, in the midst of this dilemma, that, amid such different views and opinions, — the right solution of the great problem cannot be found, is a natural consequence; and, as long as the greater part of a congregation has not a better understanding of musical art, and its ideal functions with regard to the true musical embellishment of the sacred rites of religious worship, there is no hope for the better. Do we not often see able organists, who entertain a deeper reverence for the dignity of their art, who are penetrated with the desire of elevating it to its true position, struggling in vain to educate the taste of the members of the church where they were called to preside over the musical part of the service? How often are they not dictated to perform, against their own better conviction, the very things against which their better understanding and their honor as artists must revolt? It is not with the organist, generally, that the clergy-

man consults about the introduction of this or that contemplated change which affects the musical part of the service. He whose musical knowledge and taste stand, in most instances, under zero, is willingly led by some fashionable musical amateur, — an influential member of the church who considers the organist his servant, — the man to whom he dictates his unchangeable will. A man of character and sound art principles will not and cannot submit to such despotic treatment, and rather retires from such a degrading position. Thus it happens, that unprincipled ignoramuses, through base flattery and servile submission, preside in responsible places, to the dishonor and demoralization of true church art.

The only radical means towards a change for the better would be, in my opinion, to oblige every student of theology to make himself acquainted up to a certain degree with the rudiments of music, and especially of composition; and, if possible, to obtain some proficiency in singing. With this, a course of lectures on the history of church music, prepared by an experienced artist (and not by a shallow, speculating humbug) well acquainted with all the sides of the subject, should be placed within reach of the student. Every university or seminary of theology should have a professor-

ship of sacred musical art. A better and deeper appreciation and enjoyment of fine, appropriate music was never injurious to the essential qualities of a minister: on the contrary, many good clergymen have assured me that the singing of a noble anthem, a dignified setting of the mass, a real, sacred hymn, has seemed to improve their powers as preachers, to heighten their inspiration, to widen their emotional horizon, and to fill them with a heavenly joy during the fulfilment of their sacred labors. The next steps towards a desirable amelioration in this direction would be, to erect singing-schools with the main purpose of rendering the members of church choirs efficient in the singing of works *a Capella*, of the ancient masters, as well as of more modern compositions. These schools, connected with the respective churches, should be placed under the personal direction of musicians who have made the study of pure church music, ancient as well as modern, a specialty. Such a course would soon bring about the desired reforms, and give to church music its right place and its right functions. If the works of our modern composers lack that essential religious character required by the traditions of religious worship, then appropriate selections should be made among the thousands of compositions which have proved

true to the nature of their destination. Such art treasures are plentiful, and only wait for the loving hand to be brought to light again. If we must have music in our churches, why not try to have the genuine article? The possession of true proficiency in art is, however, gained only through careful and persevering cultivation; it demands great sacrifices of time and pecuniary means; it requires an ideal direction of the mental faculties. Efficiency is not attained by a merely superficial occupation with the subject of art: it is the fruit of the devotion of a man's whole life. It is, therefore, necessary to have the required independence of mind and judgment to be able to select, for such responsible places, men who have given practical proof of real knowledge, and healthy enthusiasm for the true and great in art. To teach sound art principles, we want thorough artists, and not superficial talkers, bunglers, and imitators.

SEVENTH LECTURE.

The Comic Opera.

In my first lecture on the opera, I limited myself to the study of the development of the *Opera Seria*, or *Dramma per musica* as it was then called, and which, as I have endeavored to show, was brought by the efforts of the chevalier Gluck to a high point of perfection. Beside this form of dramatic musical art, another closely connected with it sprung up, though lighter and less pretentious in style, formal construction, and scenic arrangement, yet sometimes more characteristic, more original, and more effective. This is the comic opera, — opera buffa in Italy, opera comique in France, singspiel or operette in Germany. We shall even see that at a later period the comic opera influenced, in no small degree, the entire form and dramatic meaning of the opera seria, or grand opera, as it is now called.

The origin of the comic opera may be traced to those short musical intermezzi which were

performed in Italy as early as the sixteenth century, between the acts of tragedies and comedies, and afterwards between those of the opera seria. These intermezzi or *entr' actes* stood in no dramatic relation whatever to the principal piece: they were performed merely to afford the audience a light pastime, while the principal actors changed their costumes, or took some rest between the acts. At first they consisted of madrigals or some favorite instrumental piece: after the invention of the opera, recitatives, arias, and duettos also found place there. The principal intention of these intermezzi was to create a merry laugh among the spectators, by means of comic situations, ready wit, *bon-mots*, sarcasms, often improvised on the spot, and very often overstepping the limits of good taste. Singers endowed with talent for comic acting usually composed such intermezzi for themselves, knowing their own powers, and also wishing to produce the best effect upon their audiences. Through the efforts of the great composers of the Neapolitan school of music, the artistic meaning of these intermezzi was considerably raised, their formal construction received greater dimensions, their dramatico comic interest became more varied and enriched, — to such an extent, that, instead of filling the pauses of other spectacles, they

gained such musical importance and artistic merit, that henceforth they very often rivalled the opera seria. The intermezzo, thus transformed into an independent musical art-work, was then called *opera buffa*, or comic opera.

Though *Nicolo Logroscino* (about 1700) is said to have been the creator of the opera buffa, it is difficult to decide the question in his favor, as masters like A. Scarlatti, Leonardo Leo, Pergolesi, and Leonardo Vinci, contemporaries of his, also composed operas in the comic style. He is, however, credited with the merit of having first made use, in his operas, of the finale, by means of which he gave his works more variety, more dramatic life, and more comic contrasts, thus surpassing his rivals to a certain degree. But, notwithstanding Lagroscino's incontestable merit as a composer of comic operas, the success of the young and talented Pergolesi's work, "La Serva Padrona," drove his operas into the background.

Giovanni Battista Pergolesi was born at Tesi, Jan 3, 1710. He entered the Conservatorio dei Poveri di Giesu-Cristo, when quite young, at Naples, and there became a pupil of the celebrated maestri Greco, Durante, and Feo. At the age of twenty-one, after having already tried his young powers in different compositions for the church and the theatre, he

wrote the above-mentioned famous intermezzo, "La Serva Padrona." The success of this comic opera was brilliant, and placed our young artist at once in the foremost rank of Italian opera composers. The whole work, which lasts about one hour, employs only two singing actors, who are almost constantly on the stage. The orchestral accompaniment is composed of a string quartet only. In spite of this apparent meagreness of operatic material, the musical and dramatic resources of Pergolesi were so rich, that the performance of the intermezzo never loses interest or becomes monotonous. The "Serva Padrona," considering the time when it was composed, is a masterpiece, full of dramatic life, melodic beauty, and elegance. Played in Paris in the year 1746, it contributed much towards the formal construction and establishment of the opera comique in France. Of Pergolesi's other works in the comic style, the "Maestro di Musica" is the principal one, though not as successful as "La Serva Padrona;" yet, when first brought out, it also proved the incontestable talent of the young composer, and principally for highly comic scenes. In the year 1735 he was engaged to compose an opera seria for Rome, where the fame of his talent had already penetrated; it was Metastasio's "Olympiade" which he set to music for this

occasion, so full of significance and hope for him. The work, however, failed to please the Romans. Mortified and deceived in his just expectations, he returned to Naples. A year after (March 16, 1736) he died. He had scarcely closed his eyes when all Italy worshipped him as the greatest of all composers. His "Stabat Mater" (of which I shall speak in another lecture), his operas, and other works, filled the repertoire of the theatres and churches of the principal cities of Italy for some time afterwards. "La Serva Padrona" was even again performed in Paris in 1862, to the delight of all lovers of art.

Leonardo Vinci, a fellow-student of Pergolesi's, and a composer of numerous operas in the seria as well as buffa style, was for some time the idol of musical Italy. The operas "Silvio," "Rosmira," "Didone," and above all, "Ifigenia in Tauris," are considered as among his best works. Though his compositions give proof of facile inventiveness, tender and pathetic expression, his merits have, however, been much over-rated. Of greater importance were the works of *Nicolo Piccinni*, born in 1728 at Bari in the kingdom of Naples. He entered the Conservatorio of San Onofrio, where Leo, and afterwards Durante, were his teachers. His first works, which he composed for the stage of

Naples, promised well for his future; and after having brought out his opera buffa, "La Cechina osia la Buona Figliuola," his reputation spread far and wide. The favorite composer of comic operas before this was Logroscino; but, after the success of "La Buona Figliuola," Piccinni became master of the situation; for this opera, to the exclusion of almost every other composer's works, kept its place in the *repertoire* of the principal stages of Italy.

Piccinni's musical talent was as original as it was prolific; and the reforms which he introduced in the opera buffa, made it the model for all composers of this epoch. He shortened the cut of the aria and duet, by suppressing tedious repetitions, and thus made them more effective. Logroscino built his finali upon only one subject or theme: Piccinni chose several contrasting movements in different keys, and thus gave more dramatic motion and effect to his finali, bringing, at the same time, the different acts of his operas to a better and more satisfactory climax. Though he composed many an opera seria full of sweet and elegant melodies, among others, "Allessandro nelle Indie," "Olympiade," "Roland," "Didone," the masterpieces among his operas written for Paris, yet the strength of his talent lay more in the direction of the opera buffa. (See also Fourth Lecture.) Piccinni died May 7, 1800.

Other composers who distinguished themselves at this epoch in Italy were the highly talented Spaniard *Terradellas*, who died quite young; the prolific *Nicolo Jomelli* (of whom Mozart said, "He is so brilliant in his own particular way, that none of us will be able to put him aside; but he should not have attempted to compose church music in the old style"); *Traetta*, whose works are distinguished by vigorous expression and bold modulation; *Sacchini*, whose once famous opera seria and masterwork, "Œdipe à Colonne," was performed after his death only (intrigues, unfortunately so common in the realm of dramatic art, prevented the composer from having it put on the stage during his life); *Balthasar Galuppi*, called Buranello (1706–1785), a pupil of Lotti, also composed many comic operas. The main features of his operas are melodic elegance, and lively and spirited comic forms; but they are rather thin and weak in harmonic execution. He was a great favorite during his lifetime. I must also mention Anfossi, Guglielmi.

As early as 1712 the name of opera comique was already applied in France to light comedies in which couplets in the style of the chanson were sung: the vaudeville also very often played a *rôle* in those pieces. *Claude Gilliers* (1667–1737) composed quite a number

of such pieces, which may be considered as the beginning of the opera comique. It was not till 1753, however, that the first French opera comique, "Les Troqueurs," was performed at Paris. A company of Italian artists made the Parisians acquainted with the exquisite comic works of the principal Italian composers; and Pergolesi's "Serva Padrona," among others, created general delight. *Dauvergne* (1713–1797), violinist of the king's band, composed, in imitation of the Italian intermezzi, the comic opera "Les Troqueurs," which was received with great applause when first performed, and successfully kept the stage for many years after.

The dialogue, which in the Italian opera buffa is always set in the recitative style, was in Dauvergne's work simply spoken, — a manner of treatment which distinguishes the form of the French opera comique from that of the Italian opera buffa, and to which the French composers of comic operas have clung, even up to our time. With the success of "Les Troqueurs," a new road was opened to French composers; and many a charming opera — to the great delight of the Paris public, who, no doubt, were often tired of the heavy, pompous, and pretentious grand operas of Lully, Rameau, and their imitators — has since adorned the

stage of the opera comique. "Ninette à la Cour," the music composed by Duni, and the libretto written by Favart, to whom the French stage owes so many elegant and effective pieces in this style, was the next successful comic opera. *Duni*, though born in the kingdom of Naples in 1709, and educated under the guidance of Durante, devoted the best of his efforts, however, to the cultivation of the French opera comique. After the success of "Ninette à la Cour," he made Paris his permanent home, and brought out in quick succession eighteen other comic operas. Duni's talent was neither profound nor original: he wrote with a facile pen; and his smoothly-flowing, pleasing melodies were not above the taste and comprehension of the still unmusical audiences that frequented the Paris opera comique. His contemporary F. A. D. Philidor (born at Dreux in 1727) surpassed him in thoroughness in the art of writing, in freshness of musical ideas, and in vigorous expression. Philidor strove to unite in his works the charm of Italian melody with a somewhat richer harmonic coloring. The orchestral accompaniments in Philidor's operas are written with more care and varied effects than those of Duni, who generally used only the string quartet in a very subordinate manner. The success of Philidor's works,

which were played on the principal stages of Germany and London, as well as Paris, was thus universally acknowledged. This composer's best and most successful operas are "Le Maréchal Ferrant," "Le Bûcheron," "Le Sorcier," "Tom Jones," and "L'Amitié au Village." Philidor is also known as a famous chess-player, on which game he published a treatise. He died in 1785. *Pierre Alexandre Monsigny* (born 1729) was already thirty years old when he began to study the rules of composition earnestly. The performance in Paris of Pergolesi's "Serva Padrona" made such a deep impression on him, that he resolved to become an opera composer. The distinguished dramatic author Sedaine, having heard "Le Cadi dupé," one of Monsigny's earlier compositions, was highly delighted with the composer's decided talent for the comic style. "That is my man," he said, and afterwards wrote several effective libretti for Monsigny. Among this composer's comic operas (of which he composed quite a number), "Le Roi et le Fermier," "Rose et Colas," "Le Faucon," "Félix, ou l'Enfant trouvé," "La Belle Arsène," and "Le Déserteur," are considered as his masterpieces. In the score of "Le Déserteur," all the fine qualities of Monsigny's talent are unfolded: here we find charming and rather original melodies, full

of fine sentiment; his treatment of the comic situations is happy and effective. Having, however, commenced his studies rather late, his works in general lack thoroughness, especially with regard to the harmonic construction. In 1800 Monsigny became one of the directors of the Conservatoire of Paris, in which city he died the 14th of January, 1817. In 1843 "Le Déserteur" was again successfully put on the stage of the opera comique, with modern orchestral accompaniments by A. Adam. One of the most admired of French opera composers was *André Erneste Modeste Grétry*, born at Liège in 1741. Grétry was the son of a poor musician, and, as a mere child, entered the choir of the cathedral of St. Denis in his native city. He progressed at first but slowly in his musical studies. It was not until he had had occasion to hear some of the operas of Pergolesi, Buranello, and other Italian composers, performed by an Italian opera troupe which happened to visit Liège, that his talent, awakened by newly received impressions, took a higher flight. At the age of eighteen he went to Rome to study counterpoint under the direction of Casali. Different works, among others the intermezzo "La Vendemmiatrice," which he composed for Rome, were favorably received. The score of Monsigny's opera "Rose and

Colas," which was lent him by a friend, delighted him highly, while at the same time it pointed out to him his true vocation. He soon discovered that Paris was the only place for which to compose comic operas with any chance of success. He then left Italy for the purpose of trying his luck at the French capital. In Geneva, where he touched on his voyage to Paris, he had the opportunity of composing his first comic opera, to Favart's graceful libretto, "Isabelle and Gertrude." The little work, when performed on the stage, pleased much. Arrived at last in Paris, circumstances were at first unfavorable to our young aspirant for fame. It was not until after the performance of "Le Huron," the libretto by the fertile pen of Marmontel, that his undisputed reputation as a fine composer of French comic operas was made, and afterwards confirmed by numerous other works, of which the following are the principal, "Le Tableau parlant," "L' Amant jaloux," "Zemir et Azor," "La fausse Magie," "La Caravane du Caire," "Panurge," "L' Epreuve villageoise," "L'Ami de la Maison," "Anacréon chez Polycrate," and "Richard Cœur de Lion."

Grétry may be justly considered as the composer who (like Gluck in regard to the form and contents of the modern grand opera) marks the most important epoch in the devel-

opment of the comic opera. From the Italians he learned to treat the vocal part with effect. Having been endowed by nature with a turn for detailed observation, he knew how to make use of all those subtle points of declamation and expression, so congenial to the spirit of the French language, and so essentially effective on the stage of the comic opera. His melodies, though not large, are natural, original, of great sweetness, and in fine accordance with the dramatic situation of the characters he embodied in his operas. His knowledge of the contrapuntal resources of musical art was deficient; and many portions of his works, from the lack of richer, more adequate harmonic treatment, sound thin and somewhat tame to our modern ears. The instrumental accompaniments of his operas are rather simple, often too simple, — on one side, the consequence of his want of deep study of orchestral resources: on the other, of an excessive tendency toward keeping his vocal parts, as much as possible, unfettered by the instruments. This last endeavor is in many respects the right one, if not exaggerated, — for it easily leads to monotony. Grétry had not the faculty of conceiving the musical art-work as a homogeneous whole, based equally upon vocal and instrumental means. He constructed his operas chiefly out of one portion of the rich

material, — the vocal part; the instrumental having failed to reveal to his mind those wonderful mysteries by means of which Gluck and Mozart so richly endowed their dramatic creations, and gave them, in no small degree, lasting merit. Once asked by Napoleon to which operas he gave the preference, to Cimarosa's or to Mozart's, Grétry answered, "Cimarosa places the statue on the stage and the pedestal in the orchestra, while Mozart places the statue in the orchestra and the pedestal on the stage." This judgment, though perhaps only attributed to Grétry, gives the very key to his practice as an opera composer. The great revolution in musical art, as inaugurated by Gluck, Haydn, and Mozart, and followed by Méhul and Cherubini in France, but ignored or not understood by Grétry, overtook him in the midst of his triumphs; and a tardy effort on his side to keep pace with time, proved that his strength was not adequate to the requirements of the new current. His "Essais sur la Musique," published at the expense of the government, in which work he deposited his experience as a composer, though still of some historical value, is, for the most part, nothing but a self-adoration of his own *savoir-faire* and talent. Grétry died Aug. 30, 1811, much honored and respected by the French nation. Other French

composers who wrote comic operas at this epoch, with more or less success and ability, were Delaborde, Bruni, Dezaides, Gaveaux, Gossec (more important as composer of instrumental music), and J. J. Rousseau, who composed "Le Devin du Village," a pastoral opera in one act. The little work, when first performed (in 1753), pleased much on account of its charming, *naïve*, and very poetical libretto, wedded to a light, comprehensive, fresh, and melodious music; but in its harmonic treatment it shows that the celebrated author of the "Dictionnaire de Musique" knew better how to talk about the laws of harmony and counterpoint (which he considered, however, as a Gothic and barbarian invention), than to make a timely use of them when required in practice. Of his melodrama, "Pygmalion," I shall speak in another place.

Nicolas D'Allayrac (1753–1809) may be considered as the last distinguished composer of comic operas, representing the elegant, simple, clear style prevalent in old French society. D'Allayrac's music is graceful, very melodious, light, and very often spirited. He does not lack sentiment and a certain *naïve* expression. His dramatic power was not great: his orchestral accompaniments are written fluently, but carelessly, and often superficially and awkwardly.

The following are considered the best among his many operas: "Nino," "Camille," "Les deux petits Savoyards," "Maison á vendre," "Azémia," "Adolphe et Clara," "Romeo et Juliette." Many of his little opera airs and romances became very popular in France.

In the first volume of these lectures, I have already had occasion to show that in England the Italian opera, in spite of the support of the greatest of then living singers, and the contributions of such renowned composers as Handel, Bononcini, Porpora, never succeeded in making a lasting impression on the English people. The whole form of the spectacle, the bombastic, exaggerated character of the libretti, with their insipid love-scenes, the singing and acting of women's parts by men (castrati), in fact all about it, was antagonistic to the taste and musical nature of English audiences. The sublime efforts of the great Handel even, could only overcome for a short time this deeply-rooted antagonism. The eminent satirists Swift, Pope, Addison, Steele, ridiculed the Italian opera, as performed in London, with the most cutting sarcasms, published principally in "The Tatler" and "The Spectator." They thought, at the same time, that a form of opera constructed on a more plausible plan, and, above all, sung in the English language, would possibly prove a

far greater attraction to the taste and understanding of the English people than that abnormal foreign production the Italian opera. But, in spite of all kinds of new theories in support of the erection of an indigenous form of opera, and these in many ways just criticisms with regard to the shortcomings of the existing musical drama, destiny was never favorable to the permanent establishment of a thoroughly English opera form, in the sense we look upon that of the Italians, the French, and the Germans. This failure must be ascribed, above all, to the incompetency of those English musicians who embarked in the career of opera composers. The attempt made by Gailliard, in company with the poet Hughes, to produce "Calypso," an English opera, of course much after the pattern of the Italian, proved as little successful as that made by Addison with his "Rosamund," a libretto in English verse, of great poetical merit, wedded, however, to miserable music from the pen of the supercilious, and in musical matters shallow, Clayton. Handel, whose wonderful genius entered so entirely into the spirit of English poetry (witness his cantatas and oratorios), might have given the English the much-wished-for national musical drama, could he have been prevailed upon to make a trial. His whole efforts were, however, turned

towards the cultivation of the Italian opera, then recognized as the sole opera form worthy of attention. Once, perchance, the production of an English piece much resembling the form of the comic opera proved an unparalleled success. I mean "The Beggar's Opera," performed for the first time, in 1728, at Rich's Theatre in Lincoln's Inn. The libretto of this famous piece was written and arranged by Gay. The musical numbers consisted of ballad airs and country-dance tunes, common at that time. The accomplished musician Dr. Pepusch furnished suitable accompaniments to these airs and dance-tunes, which were interspersed with a spoken dialogue. The success of "The Beggar's Opera" was "terrible:" the whole town hastened to admire it. On its first run it had sixty-three consecutive representations, which caused people to say, "It made Gay rich, and Rich gay." The great popularity of a production of so little poetical value — one full of immoral sentiment — has puzzled many writers. Prominent among the characters we see Macheath, the chief of a band of daring highwaymen, triumphant over all justice, and much adored by women; Peacham, the old receiver of stolen goods, trafficking with justice to save his cleverest thieves, and outraging the best feelings of humanity with imperturbable coolness;

Lockit, the unscrupulous jailer, and worthy partner of Macheath and Peacham. The only redeeming character — in a certain measure — among this company of cut-throats is Polly Peacham's daughter, and the heroine of the piece, to whom a good deal of the first success of "The Beggar's Opera" is due. To quote Henry Carey, —

> "She has fired the town, has quite cut down
> The opera of Rolli.
> Go where you will, the subject still
> Is pretty, pretty Polly.
> There's Madam Faustina, Catso,
> And else Madame Cutsoni,
> Likewise Signior Senesino,
> Are tutti abbandoni."

"The Beggar's Opera" became at once the single subject of theatres, conversation, books, engravings. Its songs were the only music of the fashionable world; its poetry was carried about on fans; its scenes and music met the eye on screens, and in all the grotesque and ornamental furniture of that stately day, of the toilet and the drawing-room. The actress whom chance flung into the part of Polly was suddenly exalted into the possession of every talent under heaven. She was fabricated into a wit; and books were published containing the *bon-mots* and repartees of Miss Fenton (the

first Polly). Her picture eclipsed all the noble portraitures of the day; her "Life" was invented and published (a proceeding that is often imitated by managers in our days, who in a few words transform the son of a washerwoman into the accomplished descendant of a noble line, and the daughter of an Oriental music-master into a Transylvanian countess); her face and person became the standard of grace; her dress superseded French millinery. The secret of "The Beggar's Opera" is its admirable adaptation to the peculiar turn of the English mind, its sound sense, its shrewd satires on general human nature, its vigorous seizure of national character, and finally its hits at men in office.*

If we may believe what Sir John Hawkins,† among others, writes of the piece, its influence on London society must have been rather a bad one; for he says, "The effects of 'The Beggar's Opera' on the minds of the people have fulfilled the prognostications of many that it would prove injurious to society. Rapine and violence have been gradually increasing ever since its first representation. The right of property, and the obligation of the laws that guard it, are disputed upon principle: every man's house is

* Rimbault. † History of Music.

now become what the law calls it,—his castle; or at least it may be said that, like a castle, it requires to be a place of defence. Young men, apprentices, clerks in public offices, and others, disdaining the arts of honest industry, and captivated with the charms of idleness and criminal pleasure, now betake themselves to the road, affect politeness in the very act of robbery, and in the end become victims to the justice of their country: and men of discernment, who have been at the pains of tracing this great evil to its source, have found that not a few of those who during these last fifty years have paid to the law the forfeit of their lives, have in the course of their pursuits been emulous to imitate the manners and general character of Macheath." Swift, on the other hand, praised the piece, as placing all kinds of vice in the strongest and most odious light. He, as well as Pope (both of whom had a hand in it), watched the success of "The Beggar's Opera" with uncommon interest. Notwithstanding these conflicting opinions regarding the immorality of the play, it has kept possession of the stage since its first performance. Macheath and Polly have been very favorite parts with the best English singers. The opera has been performed in all the principal cities of the kingdom, and has never failed

to draw crowded audiences when well put on the stage. At the time of its first appearance it was considered as a satire on Minister Walpole's government, and on the reigning taste for Italian opera. The accompanying circumstances have since been forgotten; and the piece is now looked upon as a dramatic entertainment like many others: it is especially liked on account of its pretty songs.

The success of "The Beggar's Opera" was a signal for the production of quite a number of plays with analogous titles, among them "The Village Opera," "The Lover's Opera," "The Harlequin's Opera," "The Quaker's Opera," &c.; but none of these gained public favor to such a universal degree, or one so lasting, as did "The Beggar's Opera," which eventually gave rise to the English ballad opera, a comic form that has since been successfully cultivated by the best English composers. Some of these operas are still performed in England; and singers like Kelly, Beard, Braham, Mrs. Cibber, Mrs. Billington, Mrs. Crouch, and others, even down to Sims Reeves in our own day, have owed some of their greatest successes to this musical play. The principal of these ballad operas, which have received hearty applause from highly-delighted audiences, are: "The Dragon of Wantley," 1737, a burlesque

on the Italian opera; the libretto is by *Henry Carey* (the author of "Sally in our Alley," and of the English national hymn, "God save the King"), and the music, which is charming, by *Frederik Lampe*, a German musician, and the author of a treatise on thorough-bass. "Love in a Village," the libretto by Bickerstaff, the music partly adapted from Italian operas, and partly composed by *Dr. Arne*, the renowned composer of "Artaxerxes," and a number of other works, for the church as well as for the stage. "The Duenna," performed for the first time in 1775. The celebrated *Sheridan* wrote the words; and *Linley*, the poet's father-in-law, selected and arranged the music, consisting partly of popular airs, and partly of original ones. "The Duenna" is perhaps the most charming in the whole *genre* of English ballad operas. Its success, when first put on the stage, was without parallel in the annals of English opera. Linley afterwards composed quite a number of operas. Some of them gained great popularity. He likewise wrote new orchestral accompaniments to "The Beggar's Opera," as it is now performed. "The Lord of the Manor," 1780, composed by *William Jackson*, the author of many a fine piece for the church. *Dr. Arnold* composed, among others, "The Maid of the Mill," "The Castle

of Andalusia," "The Children in the Wood," "The Battle of Hecham," all of which were very successful. *Charles Dibdin* contributed to the English stage "Lionel and Clarissa," "The Waterman," "The Padlock," "The Quaker." *William Shield*, the author of a theoretical work on composition, and of many popular English ballads, wrote the operas, "Rosina," "The Poor Soldier," "Marion," "The Woodman," "The Farmer." *Stephen Storace* composed "The Doctor and Apothecary" (the libretto of the Leipzig composer T. A. Hiller's operette has the same title), "Haunted Tower," "Siege of Belgrade," "Pirates," "The Iron Chest," "Cherokee." Storace, the son of an Italian musician, emigrated to England, and was a talented, accomplished composer. Most of his operas enjoyed great popularity.

It is astonishing how little faith all these English opera composers have had in their own powers: libretti and musical arrangements have, in most of their productions, either been compiled from the works of Italian, French, or German composers, or the bulk of their songs has been borrowed from the rich store of English, Scotch, and Irish airs. The form of these musical plays has had no uniformity of style whatever. The necessary ballad airs and *en-*

semble pieces have generally been selected and put together merely to please musically, whether they had any logical dramatic connection or not. It was formerly, therefore, out of the question to expect to see an original English opera form emerge from such loose material.

The influence which at this epoch Germany exercised on the progress of opera in general, and on an indigenous musical dramatical artwork in particular, was, in spite of the efforts of some gifted composers, small, insignificant, when compared with the labors of the Italians, or even of the French composers before mentioned. That material — efficient singers — most necessary to perform operas in as brilliant a manner as then was done on the stages of the principal cities of Italy, was not yet to be found in Germany: hence German princes, who considered the performance of operas an exclusive entertainment for the privileged classes of nobles that hang round courts, imported from Italy, at extravagant cost, the artists who would be able to give them the greatest enjoyment. And it was well that, to further the true progress of German musical culture, and thus to assure its future importance as the head of a new school of music, its people, whose æsthetical sense and artistic

ability in the new direction were not yet adequate to the requirements of the construction and realization of the new art-work, were enabled to improve their taste and school their judgment by means of such excellent and highly-refined models. We are accustomed, in reading modern German authors on music, to find these princes blamed severely on account of their predilection for and almost exclusive engagement of foreign artists, — for their want of understanding for and sympathy with the real character and genius of their subjects. Though this blame may in a great measure be justified, we must not forget that these princes, though perhaps unconsciously, prepared the road for a Gluck, a Haydn, a Mozart; for all these masters' early efforts were rooted in the Italian school of music.

In a previous lecture I made mention of the existence, short, however, in its duration, of German opera as put on the stage and performed at Hamburg. The trial finally failed for want of encouragement, and understanding of its great significance in the promotion of a national lyrico-musical drama. In other German capitals, like Vienna, Berlin, Dresden, Munich, Stuttgart, the Italian opera, the seria as well as the buffa, was, however, exclusively performed. At a later time the French opera

comique also found its way to some of these stages; for French was then the fashionable language at German courts. The cultivation of instrumental music at this epoch had already reached a high point of perfection: the orchestras of the courts of Dresden, Mannheim, Vienna, Berlin, Stuttgart, and the chapels of many of the rich barons and counts, had no rivals either in Italy or in France. Able and highly talented German composers, such as Hasse, Graun, Naumann, forced by existing circumstances to compose Italian operas, won many victories on the very field of the most successful Italian masters. Notwithstanding these advantages, Germany was all this time left without a national opera; and, as long as the genius of the people was not deeply interested in the production of the new art form, as long as this form was not adapted to the innate individuality of the Germans, there existed no hope for the early possession of a national opera. The Italian opera, in its principal features, was, of course, foreign to the more intimate sympathies of the German mind.

The individual art-character of a nation — if the gift of artistic inventiveness be innate to its emotional existence — will never gain general importance and æsthetical meaning, if the mind is satisfied by mere slavish imitation of

that which, on general principles, is recognized as excellent in the artistic labors and efforts of other and foreign nations. The meaning which lies at the root of the art productions, say of the Italians, and the forms created by various external circumstances to suit this intimate meaning, will be measured by the Italians at materially different æsthetical points of view from that standard familiar to the art conception of the German or French mind. To be sure, that general ideal of beauty which should preside over all works created in a true artistic spirit, will indiscriminately be recognized by any one endowed with an understanding for art matters. Besides this, there exist, however, different points of emotional beauty, emanating from the individual mode of feeling peculiar to this or that nation, which stamp a school of art as Italian, French, German, &c. Thus the French, though they at first received the form of the opera from the Italians, created on the basis of it their grand opera and the opera comique, transforming, in the course of time, the style of the foreign product to suit their own artistic requirements; a similar process of amalgamation and transformation is to be observed in the development of the German opera and operette: while the English, either from the want of a deeper art spirit, or that of a national

ambition necessary to promote their own artistic interests by generously encouraging those of their composers that have given signs of individuality and talent, have been satisfied with receiving, at the hands of the speculative managers of their lyric stages, works exclusively by foreign artists. The millions of a great aristocracy have been able to buy these articles; but the national art niche yet remains empty, in default of a worthy statue of Melopæia.

The first impulse given to the production of German opera, though yet on a small scale, proceeded from the actor and stage manager Koch, at Leipzig, whose meritorious endeavors for the establishment of a national theatre there, found a deserved recognition at the hands of his countrymen. Koch was anxious to have German pieces, similar to the Italian intermezzi, but adapted to the capabilities of the members of his company, who had little or no musical education. The piece selected for this purpose was the English play "The Devil to Pay." Ch. F. Weisse, a poet of some talent, arranged the piece according to Koch's views; and the composer J. A. Hiller furnished the necessary music. The play, in its new garb, and under its new name, "Der Teufel ist los," made a decided hit. Manager Koch, who knew how to appreciate the talents of the poet Weisse

and the musician Hiller, and who at the same time was not blind to the pecuniary advantages which the production of similar plays would bring him, induced the two associates to compose new ones, alike in style, character, and tendency. Weisse had spent some time in Paris, where he had witnessed with the liveliest interest the performance of those charming French comic operas. This form of light drama was congenial to his nature; and, having found in Hiller a talented co-operator, he earnestly endeavored to transplant the style of the opera comique to the German stage. History has proven that this endeavor was crowned with great success. The composer *Johann Adam Hiller*, born in 1728, was a man of fine cultivation, and had received a university education. His great love and true enthusiasm for music, which he had diligently cultivated since his childhood, induced him to select it as a profession. He made Leipzig his home, and became eventually cantor at the Thomas School, and conductor of the concerts known to-day as the celebrated *Gewandhaus Concerts*. Hiller, who became, perchance, the creator of the German "operette" or "Singspiel," possessed all the qualities necessary for the successful cultivation of this style of light drama, — taste, knowledge, facility of musical inventiveness, mastery of popular

form. His operas contained a store of charming original melodies, which became popular through all Germany. Though a hypochondriac by nature, he was inexhaustible in those peculiar resources which made the operette such a favorite entertainment: he readily found all the fine shades of comicality, joy, sentimentality, and melancholy, to illustrate the different dramatic characters of a play. Although acquainted with the larger and more pretentious forms of the Italian opera seria, and a great admirer of the works of Hasse and Graun, he never could attempt the composition of a similar opera, as the actors for whom he had to write his "Singspiele" were singers of mediocre vocal means and culture. It was perhaps well, as in this way German opera became founded on a somewhat original plan, and in the course of time developed itself in a manner congenial to the wants of the German public.

The "Singspiel" or operette, as constructed by Hiller, makes use of the spoken dialogue, as does the French comic opera. It holds, so to say, the middle place between the opera buffa and the opera comique: in its melodious cut it partly follows the form of the Italian aria, while its dramatic arrangement is borrowed from that of the French play. Hiller, who so sadly experienced the inefficiency of the German singers

for whose limited abilities he was obliged to compose, and who then formed the stock of the German theatres, endeavored as much as possible to introduce a better method of singing, and to advance by this means true vocal culture, in the sense of the best Italian schools. He was an excellent singing-master; and the works he published on that subject were fertile in fine results: his operettes were played with the greatest success on all German stages. Other German composers who wrote Singspiele in the style of Hiller were E. W. Wolf, Ch. G. Neefe, C. D. Stegman, A. Schweitzer, J. André, J. F. Reichardt. The last named is also the creator of another kind of musical play, called "Liederspiel," similar to the vaudeville. The Liederspiel admits only the song or couplet, excluding the recitative and the *ensemble* pieces. One of the ablest and most original musicians of this period was *G. Benda.* Besides several Singspiele, he also composed the first melodrama that appeared on any stage in Germany. The melodrama is a play consisting of dramatic scenes, in which the spoken dialogue is accompanied throughout by music illustrating and intensifying, through adequate harmonious, melodious, and instrumental means, the deeper sentiment that forms the subject matter of the dialogue. With the sole exception of an ap-

propriate overture, the elaborate pieces that compose an opera find no place in the melodrama. J. J. Rousseau made the first experiment in this style of dramatic music: the piece was "Pygmalion," published in Paris in 1773. Benda, though unacquainted, as it seems, with Rousseau's work, composed his melodrama "Ariadne at Naxos" in a similar form, and made quite a hit with it when first performed. This and Benda's next melodrama, "Medea," were for some time very popular in Germany. The operette also found great favor in Vienna, in spite of the brilliant state of the universally-reigning Italian opera; and *Ch. Dittersdorf* (1739–1799) was once considered the favorite among all Vienna composers who wrote similar works. Dittersdorf's pieces were received with great enthusiasm on every stage in Germany: some of them even found their way to London. The most popular of all his operettes was "The Doctor and Apothecary." The famous Haydn composed the Singspiel "Der Krumme Teufel," not to mention the similar pieces he wrote for a marionette theatre at Eisenach, where he filled the well-known position of chapelmaster to Prince Esterhazy. Successful South German composers of operettes were *Ferdinand Klauer*, whose "Donau Weibchen" became a household work; *P. Wranitzky;* the celebrated

composer of German ballads, *Z. R. Zumsteeg; J. Schenk*, whose "Dorfbarbier" delighted every one; and the fertile *Wenzel Müller*, who composed not less than two hundred "Singspiele."

The gradual development of the form of the comic opera was the means of finally introducing into the style of dramatico-musical plays a new element, entirely different from that of the opera seria, influencing the arrangement of the libretto, as well as the form and meaning of the musical portions, — an element more natural, and, consequently, more congenial to the understanding and the taste of those different nations that received the comic opera with such great delight. I have already shown (page 167, first series) that the principal source from which the first authors of opera libretti drew their subjects, was the mythology and marvellous legendary history of the ancient Greeks and Romans. Through the efforts of the learned Zeno and the refined Metastasio, the meaning of the libretto was elevated into a more natural sphere of human passion and feeling. The lyrico-dramatic works of these very popular poets, set to music by every composer that lived during the eighteenth century, served, invariably, as models to other libretto writers. The peculiar cut and the scenic arrangement of the opera seria excluded, however, all freer life

and natural formal development: this defect is in a great measure the result of the supreme reign of the singers or virtuosi, who cared more for an advantageous opportunity to display their agile throats, than a truthful dramatic exhibition, or an ideal emotional human life. The opera buffa, at first less pretentious in its choice of subject, parodied peculiar scenes of the opera seria. Encouraged by its success, it extended the circle of its action by drawing into its domain comic scenes of every-day life. Though rather broad and coarse in its early comic exhibitions, often only supportable through its charming music, it gradually became a dangerous rival of its older and more aristocratic sister the opera seria. Moreover, the musical form of the opera seria was considered as firmly fixed; and a composer expecting to find his efforts rewarded by prosperity was inevitably forced to accept the traditional arrangements of the existing opera. We have seen (page 163, First Series) that even the great Handel submitted to this tyrannizing tradition. The patrons of the opera seria being satisfied with the existing order of things, composers troubled themselves little about any necessary reforms: it was easier to follow the beaten track. That was, however, *not* the case with the opera buffa. Excluded from the lofty stages of the privileged opera seria, and

willingly following the changing taste and restless life of the *bourgeoisie*, its most faithful patrons, it was, of course, less dignified and formal in its tone, but also less fettered in its construction, and less exclusive in its choice of the material that served as foundation to its action. It is true, the aria, the duet, the concerted piece, were borrowed from the opera seria; but these pieces were unscrupulously submitted to the freest changes and transformations, when judged necessary by the composer. The bass voice, almost entirely excluded from the opera seria, became one of the foremost parts in the opera buffa for irresistible comic effects. The Italian opera buffa, though full of fun, humor, and excitement, was, however, more caricature than a copy of real life. The French opera comique, in this respect, may be considered more successful in its ideal aim. At first suggested by the Italian creation, it soon developed itself according to the wants of the spirit of the French people. The libretti of such talented dramatists and poets as Favart, Sedaine, Marmontel, are admirable models of humor, wit, *esprit*, liveliness, and refined comic effects; while *naïve* and amiable pathos lend to the whole a suitable additional charm. It is a matter of course that such original canvases, full of suggestive musical motives, very much

influenced the composer's inventiveness: hence the greater variety and the freer development of the different pieces making part of the arrangement of a comic opera, when compared with those of the opera seria. The German operette or "Singspiel," as we have seen, imitated at the outset the form of the French opera comique. Though we find much natural feeling, *naïve* pathos, and healthy sentimentality, embodied in Hiller's, Benda's, Dittersdorf's, and other composers' works, yet the comic parts often exhibit blunt coarseness, and silly, low jesting. The time had not yet come when such poets as Schiller, Lessing, and Goethe could exercise on the stage an elevated, refining influence, and purify, by means of their immortal models, the ideal meaning of the dramatic productions of that day. However, much was already gained in that a German national opera existed at all, though modest in its pretensions and form; and that the indigenous composer had learned, although still on a small scale, to express his natural feeling in a language and style, both in harmony with national existence. In the midst of the "Sturm und Drang" period of German political and literary life, a composer appeared, endowed with universal genius, and destined to solve the great problem of the realization of German opera: this exceptional musician was *Mozart*.

This great artist, by means of the universality and power of his exceptional talent, developed the different elements that form the subject matter of the grand opera, as well as those that constitute the comic opera, to their highest ideal; and in "Don Giovanni," his masterpiece, these so eminently-contrasting elements are most happily blended. Mozart, in a great measure, thus gave the opera a new direction and dramatic meaning. In my closing lecture on the opera I shall therefore treat the lyrico-dramatic forms collectively.

EIGHTH LECTURE.

The Opera, from Mozart to Wagner.

Wolfgang Amadeus Mozart was born at Salzburg, Jan. 27, 1756. His musical talent displayed itself while he was yet a child not over three years old. The father, Leopold Mozart, was a very thorough musician, and an excellent violinist: his "School for the Violin," "Versuch einer gründlichen Violinschule," is a work that was once held in great esteem by every musician, for its practicability and clear method, and which gives at the same time ample proof of L. Mozart's fine qualities as a teacher and an honest artist. He was not a little surprised on discovering in his son such precocious signs of undoubted genius for music. He understood at once the great duties that devolved on him of forming such an eminent talent, and proceeded with care and solicitude to give the tender plant the necessary attention and direction. When six years old, little Mozart was already so far advanced in piano-forte

playing, that his father felt confident that a visit to other cities would be crowned with success, pecuniary as well as artistic. In Vienna, Munich, Paris, London, Amsterdam, &c., the wonderfully gifted little boy astonished everybody by his fine and correct performance of standard works for the piano-forte. He was not alone an unusually good performer, but also a composer; for at the age of seven years he published sonatas for piano-forte and violin. At the age of fourteen he composed for Vienna, by desire of the Emperor Joseph of Austria, his first opera, "La Finta Simplice:" it was an opera buffa, which, owing to the intrigues of the singers and musicians of the emperor's chapel, could not, however, be performed. Shortly after, he composed the German operette or singspiel "Bastien und Bastienne." In 1769 he made a tour through Italy, where he was not less enthusiastically received and admired. The "Academia Filarmonico" of Bologna made him a member of it. Padre Martini, the most learned contrapuntist and musical historian of this epoch, the oracle consulted in all musical matters in and out of Italy, was enchanted with young Mozart's great talent and knowledge. In 1770 he composed for Milan the opera seria "Mitridate Rè di Ponto," which was performed during twenty nights with undiminished success

and plaudits. The following year he was again highly successful with the seranata "Ascanio in Alba," also written for Milan. It seems that he even gained the victory over the renowned Hasse, who is said to have exclaimed, "This youth will cause us all to be forgotten." The operas "Lucio Silla," "La Bella Finta Giardiniera," "Il Rè Pastore," besides many masses composed for Salzburg, and numerous instrumental pieces in all forms, were written during this time. In 1777 he undertook another artistic tour; visited Munich, Mannheim, and Paris. In 1781 he composed "Idomeneo" for Munich, and obtained great triumphs. Recognized everywhere as a composer and pianist of uncommon powers and resources, yet his father's endeavors to procure him a fitting and lucrative position, either as chapelmaster or opera composer to some influential court, were vain, however. His engagement at the archbishop's chapel at Salzburg was a situation unworthy in every sense of such an exceptional artist: the archbishop himself was mean enough in his personal treatment of Mozart, who, tired of so humiliating a position, finally threw it up, and made Vienna his permanent home. Here he afterwards composed those great dramatic works "Belmont and Constance," "Der Schauspiel-director," "Le Nozze di Figaro," "Don Giovanni,"

"Die Zauberflöte," "Cosi fan Tutte," "La Clemenza di Tito," works which mark an epoch in dramatic musical art in general: in Germany, in France, in England, in Italy, their great influence was felt by every musician of any talent.

Mozart died in Vienna, Dec. 5, 1792.

It is well known of what an amiable and unselfish disposition Mozart was, — unworldly and unsuspicious as a child. He was kind to every one, even to his enemies, to such an extent that he often had to suffer pecuniary losses and embarrassments. He was of an almost *naïve* cheerfulness; easily imposed on by unscrupulous, dishonest, pretended friends. Living in an atmosphere of intrigue, he was unable to resort to it, though he was the continual victim of baseness and double-dealing. The greatest of opera composers then living, inferior to none in all other forms of composition, yet he could not succeed in gaining an independent situation worthy of such a genius: he had to give piano lessons, and compose for the market many an insignificant work (insignificant only when compared to the standard of his own excellence), to make a living for his family. It was then as it still is, as perhaps it always will be, that braggarts, humbugs, unscrupulous intriguers, barefaced impostors, with little knowledge yet great pretensions, usurped, by means of

basely flattering the wealthy and influential, the places due to really worthy artists. Mozart, every inch a genius, had not learned to be also a clever and careful manager. From his earliest youth accustomed to be industrious, he never neglected the duties he owed to his art, even in the midst of continual distractions of all sorts. Whether in a travelling-coach, at the billiard-table, in society among gay friends, on the promenade, in every place, at every hour, we find him in the act of inwardly forming, creating, new works: in fact, his whole life was the continual, restless emanation of godlike inspiration. It has been and is still often said, and, indeed, for want of better information yet believed by many amateurs, that Mozart did not need to study; that knowledge came to him by intuition, as a kind of inevitable accompaniment to his genius. There is nothing more erroneous than such a supposition. Not one of the great musicians that ever graced the horizon of art enjoyed a more careful, a more thorough, a more universal, musical education than Mozart. None could pride himself on having had a better teacher than was Leopold Mozart; but no teacher had ever a better disciple than W. A. Mozart. Even at the period of life when he had already written some of his most beautiful and classical works, he never missed an oppor-

tunity of studying the works of such masters as Handel, Bach, the great Italians, and those of his contemporaries who had some claim to excellence. Thus a highly-finished musical education, coupled with a genius of uncommon originality and unbounded inventiveness and productivity, stamps Mozart as unique among composers. The result of such combined powerful agencies were those immortal dramatic master-works, "Don Giovanni," "Le Nozze di Figaro," "Die Zauberflöte." The changes which the forms of the Italian opera — the seria as well as the buffa — experienced at the hands of Mozart were introduced gradually: these changes have proved as effective as lasting. He did not approach the Italian opera in the sense of a reformer, like Gluck; but by means of his genius, and exquisite sense of the beautiful, he filled the old forms with new emotional meaning. He well appreciated the Italian art of singing, and studied its great resources with care. Hence the facility which enabled him to beat the Italians afterwards with their own weapons; for no other composer knew how to write more effectively for the voice, and to use the vocal means with greater dramatic power. It is true, we find in his operas numbers in which he gave way to mere virtuosity; for he could not always swim against the

stream of accepted fashion. But these pieces never became trivial or absolutely empty: by means of his inexhaustible resources as a composer, he always wrote interesting music; though it had sometimes not much dramatic connection with the rest of the opera, and, as Gluck was wont to say, "it smelt too much of mere music." The characters he embodied in his operas are true poetical creations, full of ideal life. In this wonderful delineation and characterization by means of musical forms, Mozart surpassed all similar efforts of those composers who lived before him. Think of Leporello, Osmin, Don Giovanni, Figaro, Susanna, Zerlina, Donna Anna, Papageno, &c. They are living characters, expressing all shades of feeling, from the most playful and *naïve* to the most touching and tragic ones. And what ease and spontaneity in the disposition of the rich musical material! "I assure you," said he one day to a friend, "none has devoted so much care to the study of composition as I. There exists no celebrated master whose works I have not studied diligently and repeatedly." In Italy, in France, in England, in Germany, in every place he visited, he saw with quick perception all that was worthy of acceptance and use. His exquisite taste and natural æsthetical sense always showed him the right path. He

accepted the existing form of the Italian aria, but it became under his fingers a new one. In his concerted pieces, — quartets, sextets, and *ensemble* pieces in general, — every character has its own distinctive melody, free in its own motion, true in expression; none subordinate to the other, but all governed by a rich rhythm, and bound together by means of ingenious harmonic treatment. Yet, in spite of the great variety of contrapuntal forms which invariably find a place in these *ensemble* pieces, the whole tone-picture remains always clear: the harmonious distribution of light and shade, the plastic truthfulness of every period, every thing, in short, concurs to render the whole *morceau* as beautiful, as deeply interesting, in musical as in dramatic effect. He was, however, not alone closely initiated into the mysteries of the human voice; but the orchestra also told a new story when touched by his magic wand. The great symphonist was in general satisfied with merely sustaining the voice with appropriate, simple harmonic accompaniments (though they were considered at his time as being especially complicated and difficult); but every chord, every motivo, every rhythm, intrusted to the different instruments, was made to serve as a means of heightening, coloring, enriching, the different dramatic phases, — a world of feel-

ing and expression, that figured as an æsthetical background to another world of feeling and expression. The breath of genius inspired them simultaneously: one heart-beat enlivened the whole *ensemble*.

Thus Mozart, perhaps in a greater measure than Gluck, gave, unconsciously, the form of the opera a new direction. Gluck, of an austere, serious, yet passionate, fiery character, attacked the conventional, the illogical state of the Italian opera, with the fanaticism of an enthusiastic reformer. He achieved his purpose but partially. Mozart composed Italian operas in good faith. But the old traditional form of purely Italian opera was no more possible after "Don Giovanni" and "Le Nozze di Figaro." That Mozart was deeply impressed by Gluck's manner of dramatic treatment, his "Idomeneo" gives ample proof: he was, however, too much the gifted melodist to accept Gluck's principles entirely. While he strove to do entire justice to the nature of the dramatic characters of his operas, he could not forget that he was also a musician. Mozart, especially by means of the "Entführung aus dem Serail" and "Die Zauberflöte," gave German opera the greatest and most lasting impulse and signification in the realm of musical art. His influence was in this regard much greater than Gluck's;

for Gluck, though also a South German, operated his reforms principally on the basis of the French national opera of Lully and Rameau. "Alceste," "Armide," the two "Iphigenias," were composed for, and adapted to the wants and forms of, the Paris stage: though also performed in Vienna, it is in Paris that we must look for Gluck's most ardent disciples. But, unfavored by circumstances, Mozart, with regard to the creation of a national German opera, accomplished only part of the good and great things that his education, his talent, his inclination, might have rendered him able to do, had he been in his time understood and appreciated to his full value.

The principal Italian opera composers at this period, rivals of Mozart and often successful ones, were: *Giovanni Paisiello* (1741–1816). His career as a composer of comic and serious operas was a brilliant one. Every stage of any importance in Europe produced his operas, of which he composed a great number. His works are distinguished by fiery motion, a great amount of inventiveness, a graceful, pleasing, melodious style. The harmonic construction is clear and simple, — too simple for our modern taste. His orchestral accompaniments, though thin and transparent, were once considered rather full. His comic power was irresistible:

the finali of his principal operas were very effective. "La Molinara," "Nina," "Le Roi Théodore," "Il Barbiere di Seviglia," "L'Olympiade," are among Paisiello's best works: once so popular, they have since entirely disappeared from the operatic *repertoire*. *G. Sarti* (1729–1802), a composer of numerous operas. His style was neither profound nor very original, but melodious. He composed with great facility and *savoir-faire*. *A. Salieri* (1750–1828), a very clever and conscientious composer of many once favorite operas, — a follower of the style of Gluck, who favored him much. He did not possess, however, originality enough to give to the form of the opera new impulses. On the recommendation of Gluck, Salieri was engaged to compose the opera seria "Les Danaides," for Paris. It was at first Gluck's intention to set the libretto to music. Salieri was a great favorite of the Austrian Emperor Joseph, whose first chapelmaster he was. He is said to have been an amiable and well-meaning artist, in general kind towards other musicians: towards Mozart, whose great genius he felt and probably feared, he is, however, accused of jealousy and of resorting to intrigues. Who hears to-day one of Salieri's operas performed? *Vincenzo Martin* (1754–1810), a Spaniard by birth, enjoyed quite a popularity for some time. His opera "La Co-

sa rara," brought out at Vienna at the same time with Mozart's "Le Nozze di Figaro," was even at first the more successful of the two. Martin had the gift of composing very pleasing and catching melodies. Mozart said of Martin's operas, "In his pieces a great deal is pretty; but ten years hence no one will care for them." He judged him rightly. *D. Cimarosa* (1749–1801), one of the first of Italian opera composers. To a rich talent for comic characterization, and great originality in scenic construction, he joined a vein inexhaustible in its melodious inventiveness. His master-work, "Il Matrimonio segreto," survived all other operas of Italian composers, celebrated at this epoch: it is still occasionally played. Though a good deal in it sounds antiquated, yet enough is still to be found in it that will enchant the connoisseur. His orchestral accompaniments, though thin and often rather tame, are written according to the rules of his time, with understanding and often with great spirit. The once much admired and praised operas of *Zingarelli*, *Righini*, *Blangini*, *Generali*, *Paër*, are now entirely forgotten.

Gluck's influence on the development of the musical drama, the grand opera, in France, was great and lasting. He accomplished all that Lully, Rameau, and their followers had

aimed at. Although Italian and German elements, these latter represented by Haydn and Mozart, subsequently influenced the different French composers who wrote for the stage of the grand opera, Gluck's works still served in their main points as models to every earnest, striving musician. In the first rank of composers we reckon *Étienne Mehul* (1763–1817). Gluck, whose acquaintance Mehul luckily made, took great interest in his talent and studies. Mehul, on the other hand, showed himself worthy of his great model: for, although not a genius of the first order, he created some works of classical construction, elevated style, and of lasting merit. He never becomes trivial in his comic operas: his melodies are of a noble cut, which at times, however, approaches to coldness. His dramatic expression is vigorous; and he is often very happy in the coloring of different scenic situations. His orchestration is written with understanding and care: it is in general very effective, and at times brilliant. Mehul's principal operas are "Euphrosyne," "Stratonice," "L'Irato," and "Joseph:" this latter, his master-work, is written on a biblical subject. The overture to his opera "Le Jeune Henri" is such a brilliant, effective *morceau* for the orchestra, that it still appears on concert programmes. *J. Ch. Vogel* (1786–

1788), a German by birth and education, went to Paris as a young musician. Gluck's operas made such an impression on him, that, though formed in the school of Hasse and Graun, he strove to imitate the Vienna master closely in style and form. His opera "La Toison d'Or," and especially his "Demophon," which is full of fine dramatic expression, are proofs of uncommon talent and solid learning. The overture to this opera is a fine orchestral work. *J. F. Lesueur* (1763–1839), the composer of "La Caravane," "Les Bardes," and other dramatic works for the grand opera, was very unequal in his productions. He possessed a good deal of originality, and a fine sense for dramatic expression; but his best operas contain a great deal that is stiff in form, monotonous in sentiment, and often exaggerated in style. *Ch. S. Catel* (1773–1830), a composer of refined taste and thorough knowledge of the resources of his art. The perusal of the scores of "Semiramis" (of which the charming overture has lately been revived on the *repertoire* of orchestral concerts), "L'Auberge de Bagnères," and "Wallace" or "Le Ménestrel Écossais," will fill the student with respect for this highly meritorious composer. Catel, as one of the directors of the Conservatoire of Paris, has written, for the use of the harmony classes of

that institution, a "Traité d'Harmonie." *Nicolo Isouard* (1775–1818), the author of "Cendrillon," "Joconde," "Jeannot et Collin," "Aladdin, ou la Lampe merveilleuse," was for quite a time the favorite French composer of comic operas: on this field he often disputed the laurel with the famous Boieldieu. *H. M. Berton* (1767–1844) was a very prolific opera composer. Among his operas, "Montano et Stephanie" (his masterpiece), "Le Délire," "Alice," were once very successful, and enjoyed for some time considerable popularity. Berton is also the author of a "Traité d'Harmonie." *Lebrun*, *Jadin*, *Floquet*, *Martini*, *R. Kreutzer*, *Lemoyne*, *Desaugiers*, composers of many operas which once kept the stage with a good deal of success, are now forgotten: they added their tribute to their time, and filled their places with distinction. *F. A. Boieldieu* was born at Rouen in 1775. At the age of eighteen he went to Paris with the finished score of an opera comique, which had already been performed in his native city. The favorable reception his opera found in Rouen encouraged him to offer it to the direction of the Paris opera comique. It was refused. He did not, however, despair; and, to support himself in the capital, he gave lessons on the piano, and composed besides romances, which became very popular, and aided much towards creating

him a reputation as a composer. He succeeded at last in obtaining the libretto of a one-act opera, "La Dot de Suzette." The little work, when performed, pleased much. The road to honor was now open to him: steadfastly he pursued it, and created some remarkable works, unsurpassed by those of any other French composer of comic operas. I will merely mention the universally popular "Le Calife de Bagdad," "Ma Tante Aurore," the incomparable "Jean de Paris," "Le nouveau Seigneur de Village," "Le Chaperon rouge," and "La Dame blanche" (his masterwork). These operas awakened admiration and enthusiasm, not alone in France but likewise in Germany, at St. Petersburg, at London. Boieldieu's talent was rich in original, fresh melodies, full of natural expression and elegance, the whole couched in graceful, effective forms. The concerted pieces, the choruses, the instrumental parts, are all treated with fine taste, thorough knowledge of comic situations, and irresistible *entrain*, and spirited effect. "Jean de Paris" and "La Dame blanche" are such charming operas, that one always finds new delight at every representation. Though some parts remind us of a taste for formal phrasing that belongs to the past, yet, on the whole, there is so much poetical life, exquisite sentiment, agreeable clearness, in them, that

they never become tame or trivial. Boieldieu died in 1834.

Two celebrated composers, though both Italians by birth, must be mentioned here, as their greatest and most successful works were composed for and under the influence of the French stage: these masters are Cherubini and Spontini.

Luigi Cherubini was born in the year 1760 at Florence. The son of a musician, his musical education commenced when he was yet very young. At the age of eighteen, after having already composed many juvenile works, he became a pupil of Sarti, under whose direction he studied counterpoint. At the age of twenty he had composed, and caused to be performed, his first opera, "Il Quinto Fabio." Several other operas followed, and helped to establish his reputation in Italy. He visited London, and in 1786 went to Paris, which city became his permanent home. The first opera Cherubini composed for Paris was "Demophon." The Paris public received this work rather indifferently. Cherubini, no doubt, saw quickly enough that the requirements of the grand opera differ materially from those of the Italian stages. Besides this experience, the new direction which the great master-works of Gluck gave to dramatic art naturally exercised its

reformatory influence on such a profound and earnest musical mind as Cherubini's. "Demophon" may be considered as the first, though in many respects yet unripe, fruit resulting from the new experiences and studies of the composer. In "Lodoiska," represented in 1791, the change was gloriously accomplished, and placed Cherubini at once in the foremost rank of opera composers living at this epoch. The scores of "Eliza," "Les deux Journées," "Medea," "Anacréon," "Faniska," "Les Abencérages," "Ali Baba," are so many indestructible corner-stones that mark the laborious, honorable, and highly artistic career of the great musician.

Cherubini, although an Italian, can scarcely be classified with his Italian contemporaries, on account of the great difference that distinguishes his work, with regard to form, execution, and construction, from those of the most successful Italian composers of this epoch. Every part, from the smallest detail, from the simplest motivo to the most complicated *ensemble*, from the plainest harmonic treatment to the most complicated contrapuntal form, is written with the greatest care and finish. Every period points out the master hand of the consummate, skilful, intelligent contrapuntist, but not in the spirit of a mere learned, dry, pedantic compiler:

rather in that necessitated by Cherubini's conscientious sense of the beautiful; for the perfect artist embraces his whole art-work with the eye of a creator, every part of the creation receives his loving attention, and over the whole floats the soul of the main idea. In this respect Cherubini may be considered with reason the disciple of the art-principles that guided Haydn and Mozart. Indeed, the great admiration and reverence he entertained for the works of those masters is well known. Cherubini's operas, of which only "Medea" and "Les deux Journées" are now performed from time to time, will remain for the earnest student a classic source of exquisite artistic enjoyment, and serve as models of a perfect mastery over the deepest resources and means that the rich field of musical art presents. I scarcely need to add that the overtures to his operas are frequently performed and universally admired.

Cherubini was for a time one of the professors of the Paris Conservatoire, and after 1821 director of this celebrated institution. His influence on the development of modern French musical art was great, and in many points beneficial. He died in 1842.

Gasparo Spontini (1774–1851), after having already brought out fifteen operas, all of which

were composed for different Italian theatres, came in 1803 to make Paris his home. There he wrote "La Vestale," "Ferdinand Cortez," and "Olympie." In 1820 he accepted the situation of director-general of music at the court of the king of Prussia. During his sojourn at the Prussian capital, he produced "Nurmahal," "Lalla Rookh," "Alcidor," and "Agnes de Hohenstaufen."

Spontini has often been pointed out as the composer, *par excellence*, who embodied in his operas, written for Paris (and those were his most successful ones) the life and spirit of the French empire, established under the influence of Napoleon the First. And, indeed, a good deal of that pomp and martial activity is re-echoed in the splendid scenes of the "Vestale" and "Ferdinand Cortez." Nevertheless, be that as it may, Spontini's merits as an opera composer are great. Animated by a sense of heroic grandeur, full of pathos and passionate expression, he necessarily gave to his forms an adequate amplitude and vigor of style. But not this quality alone characterizes his works: tenderness of feeling, and sympathy for the softer chords of human passion, are also familiar to his pen. Amidst all the brilliancy of scenic representations, he seldom becomes trivial, or degenerates into mere superficial effect. His effects

are always sustained by noble dramatic meaning. His orchestral accompaniments and illustrations are vigorous, sonorous, and brilliant, according to the requirements of the scenic situation. Many have reproached him with having overdone the orchestral parts of his operas, and thus substituted mere noise for musical beauty and clearness. Such complaints are uttered at all times when an uncommon talent employs such means as seem extraordinary, to express new ideas, to build up new forms. These are the complaints of "soft-eared" amateurs, or superannuated musicians, who are not capable of keeping step with the progress of art, or of comprehending the grand, the passionate, when expressed with adequately grand means.

The most successful of German opera composers of this epoch were the following: *Peter Winter* (1754–1825). His operas, once performed on all the German stages, and of which "Das Labyrinth," "Marie von Montalban," and "Das Unterbrochene Opferfest," were the most popular, evince a fine talent for dramatic expression. Some parts of these works are written with a certain noble simplicity and dignity that remind one of Gluck's style. But the lack of original inventiveness in the melodious and formal cut of his *morceaux* caused Winter's operas, with the sole exception of the "Opfer-

fest," which is yet occasionally performed, to sink into oblivion.

Joseph Weigl (1766–1846) was also a very prolific opera composer. Of his numerous dramatic works, "Die Schweizer Familie," an opera full of charming melodies and sweet (perhaps a little too sentimental) pathos and expression, has so far alone escaped oblivion. Of *F. H. Himmel's* (1765–1814) operas, "Fanchon" was the most popular.

Simon Mayer (1765–1845) was once greatly admired as the composer of numerous operas written for Italy, his adopted country. The great pianist *Hummel* also composed several operas. Here I must mention *Beethoven's* only opera, "Leonore," or "Fidelio," represented for the first time at Vienna in 1805. The great beauties of this work, when first put on the stage, were not appreciated. Beethoven even saw fit to re-arrange the whole composition for a new performance, which took place in 1806. In the new arrangements the three acts of the opera were reduced to two, under which form the work is now known and played. The experience Beethoven made, while setting his "Fidelio" for the Vienna stage, must have been of a very disappointing and discouraging nature, else we cannot explain his absolute neglect of the form after this first trial. Though

pressed by singers and impresarios, he often promised to write, but never attempted another opera again: his high sense of the importance of dramatic art, his exalted devotion to the purity of art principles, and probably in no small degree also the free and independent direction of his mind, contributed much to prevent him from attempting a repetition of his first experiences as an opera composer. "Fidelio," so ideal in its characteristics, so noble and pure in form and style, so elevated and impressive in its musical meaning, so touching and true in its dramatic expression, — one of the greatest achievements of modern German musical art, — offers, whenever performed, a deep and lasting enjoyment, an ideal feast in the region of the beautiful and true.

The end of the eighteenth century was in every respect — in literature, arts, and politics — a remarkable time in the life of European nations. Everywhere the indomitable spirit of reform tore down and scattered old traditions, old conventionalities, prejudices, privileges, fossilized institutions and laws. The spirit of revolution penetrated into all the layers of existing society, destroying much that was good, creating in its stead much that was better. Musical dramatic art — lending its magic voice to all that was passionate and grand, touching and sympathetic,

as well as naïvely humorous and comical — seemed to re-echo, in a manifold, rich expression, all the passions and feelings which upheaved with such impetuosity and fervor the bosom of all European nations. That great epoch was for musical art a time of golden harvest, and such an abundant one, that it puzzles the faithful historian and critic in his desire of enumerating with due consideration all the treasures of art production, — all that is meritorious, excellent, sublime, immortal.

In a previous lecture I have shown how universal the reign of the Italian opera was, excluding all foreign elements, pressing into its service even a Handel, a Hasse, a Graun. The French grand opera, as constructed by Lully and Rameau, and, through the genius of Gluck, triumphant in Paris over its apparently almighty Italian rival, forced, however, those Italian composers who wrote for Paris to accept henceforth many of Gluck's principles with regard to the style of dramatic music. Though Italy was slow to receive the new elements thus infused into the vein of dramatic music, Italian composers, anticipating success in Paris and Germany, saw well enough that since Gluck's labors, and especially since Mozart's great deeds in the kingdom of musical art, other and higher requirements were ex-

pected from the opera composer. The new lesson did not remain without its good fruits. Italian composers, such as Cherubini, Spontini, Salieri, men of great talent and noble aims, took hold at once of the new experiments that proved so successful. Hence the great difference we notice in the scores destined for the Italian stages, as compared with those composed for foreign ones. There every thing is simpler, thinner, more unequal: here richer, more carefully written with regard to harmonic treatment, and, in general, more dramatic in style and expression. The Italian composer was well aware of the fact that his countrymen cared only for the airs this or that favorite singer had to execute. He consequently gave his whole attention to the effective construction of these airs. Sometimes a couple of effectively melodious arias sufficed to save an opera from downfall. It is therefore not astonishing that the seriously conceived works of the above-named Italian masters were even almost entirely ignored by their own nation. At the hands of the talented Paisiello, Sacchini, Sarti, Cimarosa, all more or less under the influence of the new reforms emanating from the French, the Italian opera gained a new direction and importance, and through the irresistible, melodious genius of Rossini, once more obtained uni-

versal dominion over all the principal stages of Europe.

Giacomo Rossini was born at Pesaro, Feb. 29, 1792. At the age of fifteen, after having already obtained a certain proficiency in music, he came under the direction of the Abbé Mattei, who tried to initiate him into the arts of counterpoint. Rossini, however, had not the patience to submit for any length of time to a course of severe studies. Having mastered the rules of simple counterpoint, he began to compose operas, gathering on the road, as he went along, what knowledge he could easily get hold of. In 1810 he composed for Venice his first opera in one act, "La Cambiale di Matrimonio," followed by others more or less successful. The first important step to his afterwards so brilliant career was made by the production of the operas "Tancredi" and "L'Italiana in Algieri," both composed for Venice in 1813. Then followed "Il Barbiere di Seviglia" (1816), "Othello," "Cenerentola," "La Gazza ladra," "Mose," "Donna del Lago," "Semiramide," "Le Siége de Corinthe," "Le Conte Ory," and finally "Guillaume Tell." It is not necessary for me to enlarge here on the unexampled popularity of all these operas, and the unequalled fame of the composer; all this, including his *bon-mots* and epicurean habits,

has been related minutely by the initiated, as well as by mere reporters: let us rather examine the merit of the works, and their significance in the life of musical art. Space will not allow me to enter, however, into all detail: a general survey of the large field will suffice for the present.

In the whole history of music there exists no composer who has elicited such unlimited praise and admiration from some, and provoked such endless blame and censure from others. The first will tell you that Rossini is the greatest musical genius that ever lived, and that the merit of his works surpasses all the best efforts of other great composers: the others will assert, that, with the exception of some fine melodies, and a certain fresh humor, his works are only the mediocre productions of a talented but superficially schooled composer, whose conscience was very large with regard to the best principles of a fine artist. Those will think that in dramatic expression and power he equals Shakspeare, that he enriched musical art with new harmonic effects, that his orchestral overtures are to be placed side by side with Mozart's and Beethoven's best instrumental works; while these fail to recognize even what he did meritoriously in this respect. The Rossini enthusiast will say, "Name that opera composer whose

melodies have been so much sung, played, pinched, scraped, whistled, on all the imaginable instruments through the world:" the opponent, in return, "name that composer who has contributed so much towards the decline and demoralization of true dramatic musical art, who has, for want of reverence for and faith in the higher and nobler ends of art, used his great talent for the sake of merely pecuniary benefits and advantages, flattering by all possible means the frivolous taste of a *blasé* public, instead of making art the ideal vehicle of ennobling and elevating that taste." As in all such partisan questions, the truth lies here just in the middle. Gifted with an inexhaustible original talent for melody, and a rich vein of humor, Rossini was sure to succeed, considering that, in general, the public that frequents operatic performances looks only to the melodic side of the opera. Of a quick mind, with a penetrating eye, Rossini understood at once what road he ought to follow to assure to himself the success that was his chief aim. The necessary musical *savoir-faire* he picked up while composing for the stage. Mozart's and Haydn's works he admired, and studied as much as he thought useful to him, accepting and adopting as much of their means as would not prove cumbrous to his own facile inventiveness, or fetter the im-

mediate appreciation of his bewitching melodious construction. He did not form his operas out of one whole great idea, giving to each part of the art-work its due care, delineating his dramatic characters with such distinct, true traits and colors, — qualities which we find embodied to such a wonderful degree in the operas of Gluck and Mozart. What Rossini aimed at, and what he entirely accomplished, was to compose fine, effective, clearly and distinctly formed melodies, expressing the mood of the respective situations and characters as much as possible, exploiting with fine taste and understanding all the irresistible arts and resources of the singers, who thus naturally became his most enthusiastic allies. By means of his short, decisive, simple yet lively, fiery rhythmic phrasing, sustained by an often piquant, yet clear and natural, harmonious accompaniment, Rossini, in spite of the efforts, and in so many ways glorious dramatic achievements, of Gluck, Mozart, Cherubini, Spontini, and others, again raised the purely melodic element, though in a modern garb, to the position of supreme factor of the opera. In that light he understood the task and the real mission of the operatic composer; and, as long as he adhered to this his inborn principle and inclination, he produced with facility and readiness. It was placing him

in a false position, when his admirers and enthusiastic friends demanded of him the dramatic qualities of Mozart, or even Spontini. His best and greatest effort in this direction was "Guillaume Tell." Did he exhaust himself, taxing his powers to an uncommon extent, while composing this work? Clear of perception, and not easily deceived by the plaudits of adepts, he probably saw well enough that he had embarked on a road uncongenial to him in more than one respect. Much in his life indicates such a supposition. A return to his former style and manner of composition, was, after "Guillaume Tell," no more possible. He thus preferred to abandon the field of his early triumphs, rather than to expose his reputation to a disastrous blow.

To speak of Rossini as a great and original harmonist, is simply ignoring, or giving proof of not being acquainted with, the works of Haydn, Mozart, Cherubini, Beethoven, Weber, not to mention even the old masters. To place his brilliant, light overtures, with their everlasting crescendos and decrescendos and nervous strettos, in the same line with the similar works of the above-named masters, is just as wrong as it is absurd. Rossini was not a universal musical genius, as regards the whole breadth of art; though he would perhaps have

been able to produce master-works in all forms, had he received, or felt the want while young, of such a thorough and well-directed musical education as Mozart and other classic masters went through. Rossini has, however, his own merits: he fulfilled his mission, giving pleasure to many by means of his art, in a manner and style he was best able to accomplish. His artistic standpoint was that of the Italian opera composer, formed among Italian musical traditions and art practice. His only aim was, of course, to compose Italian operas according to accepted forms popular on the Italian stages. The new changes he introduced were the product of his own experience, and original power of inventiveness. Thus the Italian opera, as formed and developed by Rossini, became again the universal favorite, sustained at the same time by such an array of great singers as the world had seldom heard before.

Among those of Rossini's Italian contemporaries and followers whose works were more or less successful, presenting in many respects some fine qualities of melodic inventiveness, and still containing some traces of fine dramatic expression, I may mention *Vincenzio Bellini* (1802–1835). His operas "La Norma," "La Sonnambula," "I Puritani," "Romeo e Giulietta," La "Straniera," "Beatrice di Tenda,"

"Il Pirata," were played on all the principal stages of Europe, and admired by all lovers of sweet, sentimental melodies. *Gaetano Donizetti* (1798–1848), the composer of numerous operas, of which "Anna Bolena," "Lucia di Lammermoor," "Lucrezia Borgia," "Elisère d'Amore," "Don Pasquale," "La Fille du Régiment," "Linda di Chamounix," "Il Poliuto," "La Favorite," are the principal ones. We find in his works highly dramatic and melodiously interesting pages, side by side with superficiality, triviality, and frivolity.

Saverio Mercadante (1797–1870), a very prolific opera composer, of rather feeble melodic inventiveness; and, although a good harmonist, he wrote hastily and carelessly. *Carafa's, Pacini's, and Ricci's* operas present little that is original, either in form or in style. *Giuseppe Verdi* (born 1814), the author of "Ernani," "Il Trovatore," "Rigoletto," "La Traviata," &c., may be regarded as the most successful, the most popular, and most talented among Italian opera composers of the present time. He possesses a certain amount of dramatic power, facility in melodic construction, and a talent for effective scenic situations. He becomes, however, very often coarse, trivial, and insignificant, and produces at times mere noise in the place of euphonious power and passionate expression.

The principal French opera composers of this epoch are: *L. J. F. Herold* (1791–1833). His operas "Marie," "Zampa," "Le Pré aux Clercs," assured him a fine reputation among modern composers, and still keep their place in the *repertoire* of the opera comique. *A. Adam* (1803–1856), the composer of "Le Postillon de Longjumeau," "Le Chalet," "Giralda," "Le Roi d'Ivetot," and many others, are full of light, easy-flowing melodies (although often very trivial in their motivos), and contain quite an amount of humorous expression, and clever arrangement of effective comic situations. *D. F. E. Auber* (1782–1871), the most remarkable of modern French opera composers. He studied composition under Cherubini, and made his *début* as an opera composer in 1813. He composed a great number of comic operas, among others, "La Neige," "Le Concert à la Cour," "Le Maçon," "La Fiancée," "Fra Diavolo," "Le Domino noir," "Les Diamants de la Couronne," "La Part du Diable," works distinguished by a sparkling spirit, a *recherché* sentiment, an elegant, melodious cut, lively humor, and a *distingué* comic background. Auber's orchestration is clear and sonorous. Amid many fortunate rivals, he had the strength and self-possession to draw only on his own originality and inventiveness. His masterpiece, "La

Muette de Portici," which he composed for the stage of the grand opera, is a serious opera in the grand style, full of dramatic expression and *verve*. *J. F. F. Halevy* (1791–1862) has earned a fine name as the composer of several very meritorious operas, of which "La Juive," "L'Eclair," "La Reine de Chypre," "Charles VI.," "Les Mousquetaires de la Reine," are the principal ones. Halevy was a learned composer, and formed, while professor at the Paris Conservatoire, quite a number of talented artists, such as Gounod, Victor Massé, who with Clapisson, Bazin, Boulanger, Felicien David, Reber, Boisselot, Massenet, Mermet Reyer, &c., keep up the rich traditions and reputation of the French lyrical stage, and school of music. An exceptional place among all his countrymen was occupied by *Hector Berlioz*, the instrumentalist *par excellence*. Berlioz produced in 1838, at the Royal Academy of Music in Paris, "Benvenuto Cellini," an opera in two acts. The work, in spite of its composer's great reputation and influence, failed to please the Parisians. Musicians and critics abused the bold composer in all imaginable ways. Berlioz had endeavored to strike out for himself a new road, based on the study of the scores of Gluck, Weber, and Beethoven. In his effort to give the scene a more predominant dramatic interest and mean-

ing, beyond a purely musical one, he failed to provide his score with the traditional numbers of catching airs for the privilege of the "whistling" *habitué* of the opera, and the "grinding" artist of the barrel-organ, — a neglect which these influential connoisseurs never forgave him. The opposition Berlioz experienced on the part of his countrymen crushed his first efforts as an opera composer, in spite of the great beauties contained in the elaborate score of "Benvenuto Cellini." Specially remarkable, with regard to dramatic truth and expression, is the composer's treatment of the recitatives, the *ensemble* pieces, the whole sustained by an ingenious orchestral coloring, and some beautiful instrumental illustrations. Berlioz did not approach the stage again until 1863, when his second opera, in five acts, "Les Troyens," was brought out at the Théatre Lyrique. The libretto of this opera is also written by the composer. As a whole, the opera "Les Troyens" is an improvement on "Benvenuto Cellini:" it betrays more experience of the stage, and a somewhat more satisfactory treatment of the vocal parts; but it is to be doubted whether the musical flow is as fresh and spontaneous as many parts of the first opera. The score of "Les Troyens" is rich in effective dramatic pages. But, in spite of its great merits, the

performance of the opera was only a half success. Berlioz' style and manner was of too serious a character to win the sympathy of the Parisian public of the frivolous reign of Napoleon III. Some opposed him out of partisanship : others had not the faculty or the understanding to appreciate the noble and fine qualities of a distinguished symphonist. The scores of "Benvenuto Cellini" and "Les Troyens" will always present more than a passing interest to the art student: justice will no doubt be done yet to these noble creations.

Of English opera composers who lived at this epoch, the principal were *H. Bishop*, *Balfe*, *Wallace*, *Barnett*, *Rooke*. Their contributions to the *repertoire* of the English opera, though some of them were very popular for a time, are neither distinguished by any especial marks of excellency, nor by any great effort to, or marked success in, trying to create an original English national opera. Though these composers possessed much natural facility of melodic inventiveness, a good deal of experience and knowledge of scenic and orchestral resources, their productions lack, in general, originality of form, style, and dramatic fire and expression. The operas of these composers are cleverly-put-together conglomerations of English ballads, Italianized arias, and French romances. They

are consequently wanting in unity of style and coloring. A certain commonplace sentimentality, used-up melodic phrases, and much triviality in the harmonious accompaniments, very often render the best efforts of these composers uninteresting and wearisome. That English opera composer, however, who has the moral courage to draw from his own originality and melodic resources; who at the same time possesses Herculean perseverance, and pluck enough to defy and resist English prejudice with regard to musical composition and musical matters in general; who, in short, will stand upon his own feet, and may be persuaded that there exist, besides the Italians, Mendelssohn, and Spohr, quite a number of other composers worthy of being seriously studied, — has, if already born, still to make himself known. To be sure, as long as the opera is considered a costly article of merely periodical importation, in England (as it is in America), and as long as a nation does not support the lyrico-dramatic stage in the liberal spirit of nationality, that institution will always be an exotic plant that can never take root in foreign soil. English composers like Sterndale Bennett, Macfarren, Sullivan, H. Smart, and others, have in their cantatas and oratorios written some dramatic pages, thus proving that, with the necessary opportunity

and experience, they probably might have succeeded on the operatic stage.

At the beginning of this century, a new element, the romantic, began to find its way into the poetical literature of Germany. The poet, dissatisfied with representing the scenes of mere reality, took refuge in the sphere of the spirit-world, conversing with elves, gnomes, and fairies, or visited the mysterious caverns, the haunted places of mountains and forests. The imagination thus created a new, fantastic world, full of fanciful charms. However childish, and in many ways insipid, these phantom hunters and wandering knights may have been, they were welcomed everywhere with delight; for the public was tired of the old pompous heroes and heroines, with their stereotyped utterances of affected love and exaggerated magnanimity. The elements that composed the romantic world, though in strong conflict with real life, found a congenial echo in the nature of music; for music, by the force of her passionate accentuation, her rich means of expression in all the different lights and shades, being enabled to portray with vivid truthfulness the most fantastic situations, possesses in a certain measure the power of softening those discordant conflicts between real life and mere imagination. Music, the most subjective of all arts, can be made

the most pliable ideal instrument of men's boldest fancies: there seems to be no limit to its manifold resources. It is thus that by its aid the romantic element found such a fruitful field in the opera. The romantic school, basing many of its creations upon national popular poetry, the folk-songs and the fairy tales, claimed to be a national product: it borrowed from these sources many of its colors and tints. It was, however, too subjective and one-sided a form to be elevated to a lasting principle; though, for the time being, artists like *Spohr*, *Weber*, *Marschner*, the most romantic of all opera composers, produced some remarkable works in this direction.

Louis Spohr (1784–1859), known as one of the greatest, if not the greatest, of violinists that Germany ever produced, was chapelmaster at Cassel from 1822 till his death, and the composer of the following important operas: "Alruna," "Faust," "Zemir and Azor," "Jessonda," "Der Berg-geist," "Pietro d'Albano," "Der Alchymist," "Die Kreuzfahrer." Every one of his operas bears witness to an exceptional musical organization and *savoir-faire*, though his method of composing was perhaps too one-sided, his manner of expression too sentimental, producing a certain monotony, that hangs like a heavy atmosphere over his operas. "Faust" and

"Jessonda" however, are to be considered as his master-works. The concerted pieces, the choruses, and the treatment of the orchestra, are of great beauty and fine truthful character. But, in spite of their incontestable artistic value, these operas could never gain such universal popularity as those of Spohr's great rival, *Carl Maria von Weber*, born at Eutin in Holstein, Dec. 16, 1786. Weber's musical education commenced early; for at the age of fourteen he was already quite a good pianist, and had produced one opera, "Das Waldmädchen." In 1803 he became a pupil of the celebrated Abbé Vogler. In the following year we meet him at Breslau, in the quality of musical director, where he also composed the opera "Ruebezahl." In 1809 he went to Darmstadt, where, in the company of Meyerbeer, Gottfried Weber, and Gänsbacher, he again enjoyed the instruction of the Abbé Vogler. In Darmstadt he composed his opera "Abu Hassan." Having by this time become an uncommonly fine pianist, he undertook several highly successful concert tours. In 1817 he received the appointment of chapel-master at Dresden, being at the same time intrusted with the establishment and organization of a national German opera, — a position which he occupied with distinction until his death. In Dresden he composed his three greatest operas:

"Der Freischütz," performed for the first time in Berlin July 18, 1821; "Euryanthe," performed in Vienna Oct. 18, 1823; and "Oberon," written for London, and brought out there under the composer's own direction, April 12, 1826. A few months later, July the 5th, Weber breathed his last.

The production of "Der Freischütz" must be regarded as Weber's most complete success as an opera composer, while it is at the same time the highest triumph of the romantic school. The libretto, written by Kind, was happily put together, and gave the composer ample opportunity to unfold the finest qualities of his unique talent. "Der Freischütz" is the German national opera *par excellence:* no other composer's operas have won such unreserved popularity. In "Euryanthe," Weber produced pages of greater dramatic power; but as a whole, and owing to many awkwardnesses of the libretto, it does not stand so high as "Der Freischütz." Weber was especially successful in truthful representation and characterization of the different dramatic scenes. By means of his exquisite melodic inventiveness, the boldness of his vivid imagination, his consummate knowledge of the profoundest orchestral resources and effects, he was enabled to impart to the characters of his operas a surprisingly true lo-

cal coloring. The predominating traits of "Der Freischütz" are the demoniac, the mysterious forest life, the *naïve* peasant joviality; of "Euryanthe," the romantic, *chevaleresque;* of "Oberon," the bewitching charms of the fairy world: and in every instance the composer knew how to use the adequate æsthetical means to reach his desired purpose. Many of Weber's opera melodies have become people's songs; and "Der Freischütz" especially has been for a long time the "*pièce de resistance*" of hard-pressed German, English, and American managers, from the stage of the village fair to that of the most pretentious metropolis. Of all the composers more or less influenced by the works of Weber, *Heinrich Marschner* (1795–1861) may be regarded as the most talented. His principal and most successful operas are "Der Templer und die Jüdin," "Das Vampyr," and "Hans Heiling." Marschner's merits as an opera composer ought not to be under-rated; though in a certain way, under the influence of the romantic element as represented by Weber, his works give proof of much that belongs to him exclusively, as, for instance, considerable dramatic expression, much originality, and a rich vein of humor in the delineation and representation of jovial and grotesque situations and scenes. The *ensemble* pieces and choruses

of his operas are particularly fine and effective.

It would lead me too far to name all those German composers who have cultivated the field of the opera in our modern time, — some of them taking Mozart for model, others in imitation of the romantic school, others again the French-Italian style. Many of these men were gifted with talent, every one of them well schooled in the secrets of musical art and science; but, with little exception, all their operatic efforts only succeeded in inspiring a certain local interest. Among the exceptions I consider *Conradin Kreutzer*, whose "Nachtlager von Grenada" was of all his many operas popular for a time; *Franz Lachner*, whose grand opera "Caterina Cornaro" does yet once in a great while appear on the stage; *F. von Flotow*, whose sentimental, weak productions, and shallow imitations of the Italian-French style, "Martha," "Stradella," are yet often produced; *Otto Nicolai*, whose charming and melodiously fresh opera "The Merry Wives of Windsor" is justly esteemed. But what stage of any importance to-day produces operas by *Ries*, *Kalliwoda*, *Lindpaintner*, *Blum*, *Krebs*, *Kittl*, *Dorn*, *Taubert*, *Fesca*, *Kublau*, *F. Hiller*, *Mangold*, *F. David*, *J. Rietz*, &c.? Aside from German thoroughness and conscientiousness of work-

manship, all the dramatic works of these musicians lack originality, spontaneity, dramatic fire and style. Monotony, and a certain awkwardness of expression and scenic form, are a too heavy weight to carry them safely over the breakers of a capricious stage existence. *Robert Schumann* likewise approached the stage with one effort, the opera "Genoveva." Save a few performances at Leipzig in 1850, and afterwards through the influence of Liszt at Weimar, the work has not been revived on the stage since. Though rich in musical beauties, it yet lacks dramatic interest, partly on account of Schumann's essentially lyrical talent, and his inexperience in regard to scenic representations, and partly on account of the monotony of the uninteresting libretto. *Mendelssohn*, who was wishing and hunting for years for a convenient opera libretto (not to mention his two youthful efforts), finally succeeded in securing "Loreley" from the pen of the poet Geibel. But early death surprised the composer before the long-looked-for opera was finished. The well-known finale and other portions from "Loreley" are, as a matter of course, interesting and nobly written *morceaux;* but to conclude, from these portions of the contemplated opera, that Mendelssohn was endowed with sufficient dramatic talent to compose a model opera, and thus to

contribute to a radical reform in the so much demoralized operatic world, — as it has been the fashion to preach so continually from the pulpits of the restless "Mendelssohn reminiscence" compilers, and other interested parties, — is simply a sweet delusion and an amiable belief, bordering on a fixed idea, of the uncompromising admirers of the too early departed artist. The strength of Mendelssohn's talent lay in its lyricism, a quality from which his two great oratorios, "St. Paul" and "Elijah," suffered to a great extent; for, in spite of the composer's great and exceptional contrapuntal and orchestral resources, the predominant lyrical character of these works causes monotony. It is of course a great sin, in the eyes of the Mendelssohnians, to express any doubt with regard to the universality of talent of their chosen prophet. But the law to which humanity is subjected limits every one's powers; and Mendelssohn did not escape this law.

If eclecticism in musical matters can be elevated to the importance of an art-school, then Meyerbeer must be regarded as the head of this school; for his operas present such a clever combination of German, French, and Italian elements, that it is almost impossible to point out where the one begins, and the other ends. But let us consider the career

of this extraordinary artist. *Giacomo Meyerbeer* (why not Jacob Meyerbeer?), the son of a rich Jewish banker, was born at Berlin, Sept. 5, 1794. He early gave signs of uncommon musical talent. After having received piano instruction for some years from Lauska (an excellent performer and teacher), and lessons in harmony and composition from B. A. Weber, he went, with his father's consent, to Darmstadt, and placed himself under the sole direction of the celebrated Abbé Vogler, who, having seen some of young Meyerbeer's early efforts in musical composition, augured well for the young man's future as a composer. Meyerbeer's co-disciples at Darmstadt were C. M. v. Weber, Gänsbacher, and Gottfried Weber. The years he spent with Vogler were devoted to earnest study and diligent practice. At the expiration of this time he published his first compositions, "Sacred Songs," for four vocal parts, the words selected from Klopstock. He also produced about the same time an oratorio, "God and Nature." This work was performed in his native city, Berlin, and was well received. Shortly afterwards he went to Munich, where his first opera, "Jepthah's Daughter," was put on the stage, but without any signal success. From Munich he directed his steps towards Vienna, where he eventually appeared as pianist and

composer. Meyerbeer was a very fine pianist and the success he won at the Austrian capital, where Hummel and other distinguished instrumentalists possessed great public favor, speaks well for his eminent virtuosity. He was, however, not quite as successful with his opera "The Two Caliphs." The performance of the work passed almost unnoticed, being regarded merely as the production of an inexperienced young musician, yet embarrassed by his recent studies under Vogler. The veteran composer Salieri, who could well discover among all that youthful awkwardness the bearing of Meyerbeer's musical talent, counselled him to go to Italy, to study the art of writing effectively for the singer. Meyerbeer heeded Salieri's advice at once, and first visited Venice. There he had occasion to hear for the first time one of Rossini's operas, "Tancredi." He was so carried away by the bewitching and spirited melodies, that Rossini became at once his model — at least for a time — in the form of opera. His sole effort was now to compose operas according to the form and taste of the Italians; and well did he succeed in these trials. This early transformation brought him praise and plaudits from a grateful public, that appreciated the suppleness of such a fresh talent. The operas Meyerbeer composed in Italy for different stages are "Rom-

ilda e Constanzo," "Semiramide riconosciuta," "Emma di Resburgo," "Margherita d'Anjou," "L' Esule di Granada," "Almazor," and "Il Crociato in Eggito." Meyerbeer's reputation as a successful composer of Italian operas soon found a responsive echo in Germany and France. In 1826 "Il Crociato" was brought out in Paris, under the composer's own direction. Meyerbeer's ambition was, however, not satisfied with the success he had gained thus far. The scene of the Paris Grand Opera offered him a new problem, the happy solution of which meant nothing less than European reputation in the highest meaning of the word. Meyerbeer's keen sensibility felt the great importance and wide bearing of such a success; and he at once resolved, cost what it would, to conquer the new point. Retiring from the scene after the production of his "Crociato," he gave himself entirely up to meditation and study in the new direction, thus again submitting, by means of unparalleled perseverance and energy, his great talent to a transformation, — not like Gluck, in the sense of an enthusiastic reformer, striving at all hazards to put in practice a higher principle with regard to dramatic musical art, to do away with old prejudices, or to arrest abuses, but in order to satisfy a mere craving for reputation. Meyerbeer's career has so far

shown that he had no intention to become a reckless martyr for the sake of any art principle, nationality, or school, that could not promise sure and quick success. All that he desired was to amuse his public : this point once gained, remunerative reputation was sure to follow. He therefore composed Italian operas in Italy, and fared well with them. Why not succeed in a similar way at the Paris Grand Opera ? His uncommon mastery over all the resources necessary to a modern opera composer would surely not desert him in this instance. In November, 1831, "Robert le Diable" was performed on the stage of the Grand Opera. The success of the work was immense, and was the means of placing Meyerbeer at once at the head of French opera composers, a rank which "Les Huguenots" (1836), "Le Prophète" (1849), and "L'Africaine" (1864) contributed to fortify. After these successes there was nothing left to the ambitious composer to strive for, but further success at the opera comique. For this he wrote "L'Étoile du Nord" and "Le Pardon de Ploermel," giving proof again of the great versatility of his talent, and the facility with which he used his great knowledge and extensive experience of the resources of the modern stage.

Seldom has an opera composer enjoyed such a wealth of honorable distinction, coming from

all parts of musical Europe. *Success* with its golden harvest fell in every form into Meyerbeer's lap. Yet, in spite of his undoubtedly great talent and learning as a dramatic composer, the portrait is also disfigured by unwelcome lines: the appearance is not such a noble, pure one; it does not awaken in the breast of the honest observer such a sense of unabated admiration and deep veneration, as one feels or experiences at the mention of such names as Mozart, Beethoven, Weber, — musical heroes, struggling with hard fate until their death, receiving, when compared to the importance of the works they created, a scant recompense, or in many cases none at all, for their immortal productions. What a dualism! Meyerbeer, rich, independent from childhood, never experiencing the cruel embarrassment of "making a living," throws away with mercantile deliberation, and for momentary success's sake, that noble crown, the prize of a pure, exalted artist's career aiming at the highest for art's sake. The impression one receives on an impartial hearing of one of Meyerbeer's best operas is a mingling of astonishment, admiration, and downright disappointment. In "Robert," "Les Huguenots," "Le Prophète," there are beauties of the first order, side by side with puerile subtleties and effects, that often touch the

border of triviality, the whole woven together with an unsurpassed virtuosity of orchestral and scenic resources and illustrations. The composer, not having had faith enough in his own originality, accumulated and made use of all that has proven effective in the manner of writing of the most successful German, French, and Italian opera composers. There is not much individuality about Meyerbeer's works. Rossini thought it necessary to write "Guillaume Tell" for the stage of the Paris Grand Opera; but every number in the opera betrays the composer of "Tancred," "Semiramis," "Othello," "Barbière di Seviglia." Auber composed "La Muette de Portici" for the Grand Opera; but "La Muette" can never deny that she is the sister of "Fra Diavolo," "La Neige," "Le Domino Noir." In Meyerbeer's operas one sees and admires the ingenious and well-regulated mechanism that moves the whole complicated machine; but all the individuality about it is a minute, careful study of what will prove effective, in securing success at once, at any price. There is not much spontaneity in Meyerbeer's operas: freshness of invention has been sacrificed to detailed study of that which is most likely to arouse the applause of an opera audience.

But, notwithstanding all this dark side of

Meyerbeer's art practice, one cannot help admiring his consummate knowledge of the manifold orchestral means. The most subtle to the most overwhelming effects are at his ready command: in this field he discovered many new ones, which he used with rare ingenuity and brilliancy. He is no less remarkable for the ease and skill with which he handles and moves all the vocal and orchestral masses, to be found in some elaborate scenes, or in the most complicated *ensemble* pieces and finales of his operas. He then reaches moments of dramatic life and motion unsurpassed by any opera composer. Great are Meyerbeer's faults; but great are his merits also. He died in 1864.

It is not my intention, nor is it necessary, to give a detailed narrative of the lives and peculiar artistic powers and achievements of those great singers who have adorned the lyrical stage since the opera has become such a universally popular entertainment. I shall limit myself to a mere mention of the names of some of the most distinguished singers who have enchanted connoisseurs since Mozart's time, and who, by means of exceptionally beautiful voices and wonderful artistic method, often united to rare dramatic powers, have very often become the real creators of certain characters merely sketched in the scores of our most popular

opera composers. The singers thus became the truest and surest allies of those composers who understood how to please them by writing such parts as would give them an opportunity to show their vocal powers in the best light. These "spoiled children" of the operatic stage thus gained an importance which few composers dared to deny, — an importance and influence which they very often exercised at the expense of the noble purpose of true lyrico-dramatic art.

The art of singing, that is, the artificial development of the natural qualities of the human organ to their greatest efficiency in the production of beautiful tones with ease, flexibility, and smoothness, is, like so many fundamental parts of modern musical art, the result of the artistic labors and ingenuity of the Italians. Singing-schools, aiming at the highest degree of musical culture, were early established in Naples, Rome, Bologna, Milan, Florence, Modena, &c. These schools — placed under the immediate direction and instruction of masters like A. Scarlatti, Porpora, Pistocchi, Bernacchi, Mancini, &c. — and their pupils gave to the art-world great singers, the enthusiastic praises of whose phenomenal vocal performances fill the pages of contemporary musical reports. The principal among these virtuosi were Senesino,

Carestoni, Farinelli, Cafarelli, Grassi, Raaff, Francesca Cuzzoni, Faustina Hasse, Caterina Gabrielli, Regina Mingotti. The more recent of these artists have been, among the Italians and French, Rubini, Tamburini, Mario, Lablache, Ronconi, Tamberlik, Donzelli, Roger, Duprez, Nourrit, Faure, Campanini; the Germans, Staudigl, Carl Formes, Tischatcheck, Niemann, Wachtel, Schnorr von Carolsfeld; the English, Braham, Kelly, Sims Reeves, Santley. Among female singers, Catalani, Malibran, Grisi, Pasta, Mrs. Wood, Fodor, Billington, Paulina Garcia, Jenny Lind, Sonntag, Lagrange, Schröder-Devrient, Tietjens, Trebelli, Artot, Patti, Nilsson, Lucca, &c.

I deem it superfluous to speak at any length of the form and meaning of the late modern opera buffa, as cultivated by the German Israelite, Offenbach, and his French imitators. These men and their worthy collaborators the librettists, having based their principal success on the exhibition of broad and vulgar jests, and immoral and foolish caricatures of human life, have no just claims to be considered as the exponents of a branch of real lyrico-dramatic art. They can merely be regarded, in a measure, as the representatives of the degraded taste that reigned supreme in Paris, during a recent period, when an artificial glow of fancied pros-

perity covered an abyss of corrupt social and political immorality; though it must be confessed, that, in their peculiar sphere, these men have evinced a great deal of cleverness, and a keen knowledge of that which will prove effective on the stage. The success of their operas bouffes is in a certain measure, also, to be ascribed to the superficially pleasing, light melodies, and striking rhythms, to be found in them.

The opera, which since its first commencement, as constructed by Peri and Caccini, has experienced so many different changes and transformations, with regard to formal musical construction, æsthetical nature, and dramatic meaning, is again the subject of manifold theoretical and æsthetical researches and experiments, caused by the theories of R. Wagner, and his musico-dramatic creations based upon these theories.

Richard Wagner (born at Leipzig on the 22d of May, in the year 1813), after some years of extended practical experience in operatic matters (he was conductor of different operatic stages), became gradually convinced that the form of the opera, as hitherto cultivated by musical composers, was, on their part, the result of a great misunderstanding of its real character and dramatic meaning; and that the root of this mistaken treatment of the opera is to be

found in the extended significance which is given to the musical part, at the expense of the poem (the libretto), which latter, according to Wagner's judgment and understanding, should rank before the musical development of the drama. Before I enter into an examination of the nature of these reforms which Wagner, on the basis of his investigations, introduced into the form of the opera, let me first show how this favorite *genre* of musico-dramatic representation was formerly understood by intelligent musical theorists and historians, as well as by composers. I shall therefore cite from writers of each of the representative nations distinguished in this form, — namely, the Italians, French, and Germans. In this way we shall be better able to judge of what is new and logically true in Wagner's theory and practice.

Arteaga, in his work "Le Rivoluzioni del Teatro musicale Italiano," says, "The word 'opera' does not mean one thing alone, but many things collectively; that is, the closest union of poetry, music, decoration, and pantomime. Of these, the first ones are so intimately connected, that we cannot well examine one without the other; neither can we fully understand the nature of the melodrama, without the union of all. I shall now treat of each one separately, and pass over the dance, for the present, as it

does not seem to be an indispensable part of the Italian opera, since it is used only as an intermezzo, and very seldom connected with the action. In every other poetical work, poetry is the unlimited power on which every thing else is dependent. This is, however, not the case with regard to the opera: in this, poetry is not the sovereign, but the companion only, of the other arts; and then of more or less significance, according to its being more or less accommodating in regard to the general decoration. Hence those poetical subjects which are not capable of flattering the ear by means of sweet sounds, or the eye by means of the agreeability of the spectacle, are to be banished from the drama; while, on the contrary, those which possess the above-mentioned qualities are also best fitted to it. But as *music* is generally considered as the most essential part of the drama, and as poetry receives its greatest power and agreeability from music, the character of the opera is thus mostly determined by the changes introduced in the interest of music."

J. J. Rousseau, in his "Dictionnaire de Musique," says, "Opera: a dramatic and lyrical spectacle, in which an effort is made to unite all the charms of the fine arts by means of representations of a passionate action, and to excite

interest and illusion by means of agreeable sensations. The different parts that constitute an opera are the poem, the music, and the pantomime. Poetry appeals to the intelligence, music to the ear, painting to the eye: all these should concur to touch the heart, and impart to it some impression through different organs. . . . Music, the essential part of the lyrical stage, — imitation being its object, — becomes as such one of the fine arts, capable of illustrating all the different scenes, of exciting all kinds of sentiments; rivalling in this with poetry, which it embellishes with new charms, and even triumphs over while crowning it."

H. C. Koch, in his "Musikalisches Lexikon," writes, "Opera, or *drama per musica*, is a spectacle set to music throughout, or a dramatic representation of a serious or tragical event, which is acted while sung, and accompanied by instruments throughout. The union of several arts, as is done in opera, renders this form a most important one among art-works, although conflicting opinions exist with regard to its merit. This difference of opinion is, of course, the result of the different points of view from which this art-form is considered; though, on the one side, it cannot be denied that in some of its scenes the opera affords fine enjoyment to an extraordinary degree, and, on the other.

that much in it appears senseless to the intelligent mind." (See also vol. i. p. 170, of these Lectures.) These theoretical definitions of the opera, taken from the works of some of the best writers who lived towards the end of the eighteenth century, are in entire accordance with the art-practice of the opera composers of this epoch. Music was invariably considered as the essential part of the opera. The task of the poet (librettist) was to arrange the libretto according to dramatic laws, but at the same time to modify its economy according to the laws of musical development. Those musical forms, the recitatives, arias, duets, choruses, marches, &c., which gave the opera its artistic meaning and æsthetical variety, were considered of the first importance. The poet, in his planning of the action, had to keep these requirements in view, above all; preserving at the same time as much dramatic truth and action, as, under such fettered circumstances, it was possible to do. The poem was thus merely a sketch of the outlines of the dramatic situations, loosely sustained by decorations, music claiming its incontestable right to predominate everywhere, and to occupy the space necessary to display all the richness and brilliancy of its inexhaustible resources. Thoughtful, intelligent artists were of course "of conflicting opinions with regard

to the merit of the opera." Although the dance (ballet) and painting (decoration) also entered into the representation of an opera, the contest, called forth in the course of time by æsthetical and theoretical investigations with regard to the true meaning of musico-dramatic action, has been, and still is, between the two principal factors of the opera, namely, music and poetry (libretto). I have had occasion to show (in the first volume of these Lectures) how Italian composers, in union with great singers, had banished all dramatic life from the opera; how Gluck, on the basis of the French opera of Lully and Rameau, strove to give to the scene more logical dramatic meaning, unmercifully cutting off the luxuriant overgrowth of the aria, in which the music, in most cases, had nothing to express, but simply was to display itself. Though Gluck succeeded in establishing more harmony between the functions of music and the poem in his operas, he invariably gave the first of these two factors, in a great measure, the supremacy; and this in intelligent accordance with the fundamental theory of the form of the opera. At the same time, we must not forget that to Gluck's efforts and æsthetical insight into the true meaning of the musical drama, Wagner is greatly indebted. Gluck, in the introduction to his "Alceste,"

already said, "I wished to confine music to its true province, — that of seconding poetry, by strengthening the expression of the sentiments, and the interest of the situation, without interrupting the action, and weakening it with superfluous ornaments." Though, according to Wagner's judgment, Gluck in his operas failed to act wholly up to his principles, it must nevertheless be recognized that the means the first reformer took, in attempting the realization of these principles with regard to musico-dramatic action, were as bold and effective as those Wagner now tries to make use of. Gluck encountered as much opposition, was judged with the same fierce and passionate prejudice, as Wagner experiences. And the former had to invent a great deal more than Wagner: he had no Mozart, Weber, Spontini, and Beethoven to draw from. This is greatly overlooked by the Wagnerites, who try to make us believe that what their prophet has accomplished is something entirely new and isolated. Much of it is, but not all. The successors of Gluck, such as Mozart, Mehul, Cherubini, Spontini, Beethoven, Spohr, Weber, Marschner, Meyerbeer, all more or less influenced by his efforts, have all considered the opera as a lyrico-dramatic artwork, in which music is the principal factor, and have never neglected to give it all the

charm and effectiveness their talent enabled them to do. Under their hands the form of the opera, as received by them in its outlines, reached its highest perfection. They selected the librettos not merely from a dramatic point of view, but also from a musical one. If they interfered with the poet's plan, with regard to the dramatic construction of the poem, it was to establish the right contrasts between the musical forms, — recitatives, arias, choruses, &c., — based, however, upon dramatic action. The opera, in their judgment, was pre-eminently a musical art-work. It would, however, be unjust to think that they had little regard for dramatic meaning and progression. Gluck had not worked in vain; and these men were not merely instinctive musicians: they were artists of cultivation and fine intelligence, and did not slavishly follow a mere accepted routine. It was then considered a matter of course, that the poem should be constructed with a view to fine dramatic action. Although wanting in some points, many scenes in the operas of the above-mentioned composers reached a dramatic power and characterization not yet surpassed by Wagner's efforts. Speaking of the requisite qualities of the opera libretto, Halevy says (to cite the opinion of one of our best modern opera composers), "The *action*, in a drama destined to be

set to music, must not be too complicated. The subject must be simple and passionate, rather than various. If there is much action in an opera, if it is overladen with events, if the situations follow each other in quick succession, thus affording the spectator no time to take breath, there is no longer place for music: it runs the risk of being crushed by the incidents; and, however lively and concise the musical numbers may be, they will slacken the action, or at least will seem to slacken it. The music is the development of a given situation, and a repose in the action. The listener must therefore not be hurried to succeeding scenes by means of the action itself: it is necessary that the interest of the situation should permit him to listen, without impatience, to this musical development. It is, on the other hand, the composer's duty to appreciate the situation, and not to clothe it with more music than it can conveniently bear." "The music of the opera [says Dommer in his "Elemente der Musik"] will only tolerate such a text (libretto) as will merely serve as a foundation for the development of its emotions, and not such a one as claims the independence of a completely formed drama. By this, however, we do not mean to excuse the platitudes of most librettos; for an opera libretto, as well as any other dramatic

poem, must be arranged according to certain dramatic laws. Dramatic outlines and a perfect drama are, however, two different things. The opera will always remain an opera, that is, a musical art-work, but never an entire drama. . . . Music, in its delineation of a character based upon real psychological truth, with regard to reasoning, acting, and suffering, should always make use of the exclusively predominant lyrical moments."

Thus it happens that the opera, considered as one of the most ingenious and ideal art-forms that modern civilization has created,—and this principally by the help of the most modern of all arts, music,—a form of art that has given enjoyment to many for more than two centuries, is at once set down as something that has no *raison d'être:* for, says that bold reformer, R. Wagner, "The error of the art-form of the opera consists in the fact that music, which is really only a means of expression, is turned into an aim; while the real aim of expression, namely, the drama, is made a mere means." Wagner, after having arrived, in the course of his career as an opera composer, at the root of this fundamental theoretical principle with regard to the form of the opera, attacked that which seemed to him the principal impediment to a logical dramatic action, namely, the opera

aria, dropped it altogether, and with it the name of the opera also, and afterwards called his musico-dramatic works *dramas*. Though Wagner exposes, and rightfully, by means of his most forcible criticism and bitter sarcasm, the shallowness and unnaturalness that in a great measure reign in the present form of the grand opera, of which Meyerbeer may be considered the last principal representative, Wagner's dramas, nevertheless, are deeply rooted in the style of the grand opera. In these we find the same brilliancy, richness, and variety of scenic decorations and effects. Wagner, however, uniting poet and musician to a rare degree in himself, has had the fine artistic understanding, ingenuity, and tact of knowing how to make use of these partly external means, and of bringing them into more logical æsthetical connection with the dramatic action and situations, decorations, and scenic changes. These seem to proceed, as by necessity, from the very nature of his dramatic subjects. The reforms, which, according to his judgment, he found it necessary to introduce, in order to make the opera that which it falsely claimed to be — a musical drama — revealed themselves, however, only gradually to his poetico-artistic intelligence. But, once convinced of the truth of his principles, he boldly exposed the efforts of

his predecessors and contemporaries, as the result of a one-sided art-practice, based upon an incorrect critical understanding of the functions of those elements that enter into the construction of an opera, — an art-form in which one factor — music — has gained, against all healthy reasoning, an egotistical supremacy. In his attacks upon the prevalent method of composing an opera, he lays great stress upon the urgency of constructing the dramatic poem (the libretto) with regard to its own proper laws of logical dramatic development, creating the different characters out of, and in harmony with, the main idea. Music, "the means for expression," must no longer be allowed to follow its own independent flight: it must be satisfied with the rank that is assigned to it in the new drama, namely, the office of deepening the emotional expression, but not that of interfering with the dramatic progression and action, to satisfy its own selfish ends. Furthermore, he protests against that unnatural relation by means of which the poet is merely made the complying servant of the musician, — a relation to which we may trace so many incongruities in former operas. The opera aria, resting entirely upon laws of merely musical construction, and needing time for its necessarily specific musical development within the action, he

banishes as a mere luxuriant hinderance to the logical progress of the dramatic situation. He substitutes in the place of the aria — "opera melody," as he calls it — a melodious recitation, that forms a medium between recitative and song: this recitation, in strictest accordance with the laws of dramatic declamation, is, so to say, born of the verse, to intensify the emotional expression of the poem. To impart to this new form of melodic recitation all rhythmical variety, animation, and precision, Wagner has thought it necessary to drop the modern manner of versifying, and to adopt *alliteration*, a form of verse which was used in the early periods of poetic art. This melody (*melos*, as Wagner terms it) rests throughout upon a rich harmonization, which, in order to increase the power of the *melos*, and to give it the necessary characterization, is used in a manner totally unrestricted by any conventional laws of modulation or counterpoint.

Wagner draws largely upon the resources of the orchestra, which he treats with rare skill, ingenuity, and mastery. The orchestra in the new drama is made a powerful agency to enrich, heighten, intensify, the dramatic expression of every character. It is no longer used merely to fill awkward pauses, caused by the lagging of the dramatic progression, to intro-

duce the respective arias, to give the singers the cue, to play a mere harmonic accompaniment, sustaining the vocal virtuoso in those musical effusions provided for him by the opera aria, often out of all logical keeping with the spirit of the dramatic situation. Wagner's aim is to treat the modern dramatic orchestra in the ideal sense to which Beethoven raised it in his great symphonies. Wagner, excluding nearly all organic musical forms from the vocal portions of his dramas, — such as the aria and its derivations, — and in order to give the specific musical agency, the orchestra, the necessary specific musical form, accepts the thematic development, as much as the respective action of the dramatic situation admits. We must consider the orchestral body not alone as the ideal representative of the emotional contents of the respective dramatic situations, but also in some degree as the immediate ideal interpreter of the dramatic characters themselves. Thus certain motivos, having an intimate relation with the psychological meaning of a scene or action, appear in the course of the orchestral progression, whenever the poet-musician has occasion to direct the mind of the spectator to a sympathetic understanding with the scene or action, and to enable him, at the same time, to establish the harmonious relation which exists

between the different dramatic events. That characterization which opera composers formerly found the means of developing from the organism of vocal means, called forth by the meaning of the poem, Wagner constructs from the orchestral means, — peculiar combinations, based upon this or that group of orchestral instruments, considered with regard to their peculiar tonal coloring. Every timbre thus produced, being made the vehicle of a corresponding shade of emotion, forms an explicit emotional background to the different actors and dramatic situations. There is no doubt, that, on the whole, Wagner has so far succeeded in giving his operas more harmonic unity, logical dramatic progression, and meaning. He carefully considers every detail, and brings it in logical relation with the main idea. Whatever his shortcomings may be, all frivolity and superficiality are banished from his efforts: his aim is a high and serious one. To appreciate a Wagner drama in its full extent and meaning, the auditor must exercise his intelligence, as well as his eyes and ears. There is no space and time given for indulging in a lively gossip to escape a tedious recitative, and to admire the eccentricities of the Italian aria, written for the especial benefit of whistling amateurs.

The attempt of some of the disciples of

Wagner's theory, to make the Greek drama the æsthetical starting-point necessary to the appreciation of Wagner's operas, seems to me very affected and far-fetched. In my opinion, all that is finest in "Tannhäuser," "Lohengrin," "Die Meistersinger," is to be attributed to the high development of modern musical art. With all due admiration for the immortal deeds of that great artistic nation (Greece), modern civilization, which has produced Shakspeare, Byron, Rafael, Michel Angelo, Racine, Molière, Schiller, Goethe, Mozart, Beethoven, &c., is very well qualified to stand on its own feet. Wagner's theory, according to which the *mythos* is the only true source from which the poetical subject matter for the *bona fide* musical drama must be chosen, cannot be wholly accepted. In selecting the poetical material to his "Meistersinger von Nürnberg," Wagner himself thought differently. Although the Greek dramatic poets, whose practice it was to select from the rich store of their mythology the subject matter for their great dramas, were thus placed in immediate relation with their own countrymen, who vividly recollected the myths that formed the basis of their religion and national existence, — the idea of raising this practise to a system, in our days, it seems to me, would only be justified by a close regard

to the spirit of each respective nation. The Teutonic myths, and the peculiar symbolical meaning which Wagner from his specific German standpoint imparts to them, are not understood by Frenchmen Italians, and not even by Englishmen and Americans; at any rate, not to an extent that will enable these people to appreciate Wagner's merits as a musico-dramatist. According to this system, the Americans will never be able to entertain the least hope of ever possessing a national drama in the Wagner sense, unless they recognize the Indian as their ancestor, and accept his *mythos* as their national property. They may do this with just as much justice as Wagner himself has displayed in adopting, for two of his finest subjects, the Irish legend "Tristan and Isolde," and the old Celtic tradition of "Lohengrin" (or Garin de Lorraine) the guardian of the Holy Grail.

Wagner's dramas are at present judged by the mass of opera-goers, and musical critics included, merely with regard to their musical portions, and the scenic decorations that enter into their construction. Much of this existing one-sided appreciation of Wagner's works must also be attributed to those adherents of the poet-musician who have introduced in their concert programmes some specific musical por-

tions, detached or arranged from some of his operas, in the same way as they arrange and play selections from "William Tell," "La Muette de Portici," or "Les Huguenots,"—a proceeding which once scandalized Wagner to so high a degree, when one day he was advised by a Prussian ambassador to arrange his "Tannhäuser" for the Prussian king's favorite military band, in order to interest the king in Wagner's works. Things, however, have since changed. It is not in harmony with Wagner's theory and practice, with regard to the musical drama, to judge him from a merely musical standpoint. He claims, and with emphatic right, that his work should be judged in its entire plan and unity, in which one thing always explains the meaning of the other. As a special musical composer, many of his predecessors mentioned above are, with regard to original melodic inventiveness, and continuity of organic thematic and contrapuntal development, — the very foundations of musical art, — far superior to him. But in the double capacity of poet and musician, as evinced by the creation of his great dramas, he stands unsurpassed; and the art world must wait long for his equal in this sense. He thus marks an important epoch in the history of art; and the influence of his works, considered in their whole *ensemble*, can-

not fail to be of far-reaching importance; and, whatever changes may eventually be introduced in place of Wagner's efforts, these latter will undoubtedly form the basis of a new art development.

In "Rienzi" Wagner is still the disciple of the grand opera of Auber and Meyerbeer; in the "Fliegende Holländer" he already has partially found the path towards his dramatic goal; "Tannhäuser" and "Lohengrin" are, in their greater portions, the realization of his ideal aim, which he thinks he has so far triumphantly reached in "Tristan and Isolde," "Die Meistersinger von Nürnberg," and "Der Ring des Nibelungen." This latter colossal work consists of "Das Rheingold," "Die Walküre," "Siegfried," "Götterdämmerung," the whole to be performed in four respective representations, every part occupying the space of a whole evening's performance. To give the performance of the "Ring des Nibelungen" all the *éclat* of an ideal representation, the only performance Wagner thinks fit to be attempted at all, an opera-house according to Wagner's plan will be built at Bayreuth, a small town in Bavaria. It is to be hoped that Wagner will succeed in the realization of this plan, as there can be no doubt that a store of good results will accrue from the colossal experiment.

That Wagner has formed his style without receiving any important valuable suggestions from the musico-dramatic works of his predecessors, is not the case. Gluck, Mozart, Spontini, Weber, Marschner, Meyerbeer, and Beethoven have partially inspired him, and served as a starting-point to his efforts. Whether the form of the drama, as created by him, will eventually supplant the opera form, as cultivated by Mozart, Weber, &c., must be left to be settled by future times. Much in Wagner's dramas, in spite of all unprejudiced admiration for those works, must be pronounced monotonous and rather tedious: the "endless melody," in its stern progression, in spite of all rational truth, often raises in the mind of the auditor-spectator a timid desire, here and there, for the refreshing impression of a "little music." Mozart, accepting, on the one hand, much of Gluck's rigid manner, on the other, gave the whole style, by means of his great musical genius, a new charm and an exquisite ideal expression, without neglecting truthful dramatic characterization. Another Mozart, without coming in great conflict with Wagner's theory, might possibly lend some portions of Wagner's works more ideal life and a sweeter charm. Notwithstanding all the theatrical problems and experiments that

agitate the art horizon in seeking the right path that leads to truth, the supreme idea of all art-works must be the *beautiful* in its truest and most ideal expression. The domain of the beautiful, not being limited in its formal development, is not narrowed down to the egotistical system of one school, of one man, however great he may be in his special sphere. The domain of the art-spirit is as boundless as the idea of the universe.

My self-limited space will not allow me to give due consideration to Wagner's entire labors as an art-philosopher, poet, politician, culture-historian, critic (he has even broached a theory of fashion; but this, however, only especially concerns German ladies). Wagner asserts that the human spirit finds its highest ideal expression in the drama. In this, he says, all arts, poetry, music, sculpture, painting, architecture, and the terpsichorean arts of dancing, pantomime, &c., will at some future time be united into one harmonious whole, each of these arts contributing to the general art-work, to the highest of their power. Whether this grand idea, which he has apparently borrowed from the Greeks, who already, though on a rather small scale, approached it in their dramas, ever will or can be carried out to the full extent of Wagner's dream, seems as yet difficult

to believe. As far as we can learn from the historical development of each special art branch, every one of them became great by means of its unfettered individual progressive development. It cannot be denied that in the "art-work of the future" every one of the great family of arts must sacrifice some of its essential qualities, if they are not to crush each other through an *embarras de richesses*. Wagner, to give some of his ideas of the drama practicability, has already been forced to cut down that which we have so far considered as one of the most effective and beautiful of musical art-forms, — the aria, one of the greatest ornaments of Mozart's operas, and as such, in spite of all theories, highly artistic in its ideal development. Following this theory up to its last consequence, Wagner, of course, has discovered that every art-form in its individual existence has no reason for existing, and that, in future, they must give up their egotistical position, to fulfil their real duties as a part of the ideal "art-work of the future." Music, especially, must descend a few steps from the exalted position it has so far held, thanks to the genius of Bach, Handel, Mozart, Haydn, and Beethoven. To accept all Wagner's theories, in consideration of the really great, unique, and imperishable merit he has displayed

in his fine creations, — merit which every intelligent, unprejudiced, earnest art-lover will gladly recognize, — is only possible to the blindfolded partisan. An enjoyment of the beauties of "Tannhäuser" and "Lohengrin" does not exactly necessitate the peremptory condemnation of all that is beautiful in art, though this may not always be in accordance with Wagner's theory. The fanaticism, the egotistical pursuit of aim, which marks Wagner's career, under the influence of which his literary works have been written, and which created him so many opponents among the most intelligent artists, may be easily excused. The evils with which he thought he had to deal were deeply rooted. The remedies which he, from his point of view, judged to be the right ones, are so radical, that in his passionate ardor he often cuts down the whole tree, to reach a few dried-up branches. To one who has to give so much as Wagner, we may easily sacrifice some points. This fanaticism, this petroleum-like inclination, as so often exhibited by the Wagnerites (among these I except real, intelligent artists, who, from thoughtful conviction, are gladly willing and able to take sides with the poet-musician, without thinking it necessary to imbibe his egotism and fanaticism), is very ridiculous. It may be

useful, for the time being, to fill the ranks of Wagner's partisans, if it be only with "voting cattle;" for shouting under the banner of the "music of the future" is now considered just as much a certificate of high art qualifications, as it was formerly that of "visionary craziness." But, while we are filled with admiration for the really beautiful things Wagner has been able to create, let us not forget the beautiful works that other masters created before him.

I cannot better take leave of this subject for the present, than with the following beautiful and appropriate quotation from Winterfeld: "Art only reveals her deepest secrets to those who cling to her with true self-denial and from a pure love, but not to those who desire something different from her, who would make an ostentatious display of her, and to whom she is nothing higher than a charming mistress. Although she may shed around even these artists some reflection of her light, it resembles the brilliant, but swiftly-fading glow of sunset, to which a deep obscurity succeeds. May those understand this metaphor who stretch out their arms to her! for they will merely receive from her that which they demand. Only her alluring earthly charms can fade, though even these may appear indestructible: but with those

men whose aspirations rise beyond what is merely transitory, the lovely ideal forever remains, forever retaining its seraphic bloom and purity."

NINTH LECTURE.

INSTRUMENTAL MUSIC.

The Epoch of Philip Emanuel Bach, J. Haydn, Mozart, and Beethoven.

THE instrumental fugue, the canon, and the suite, each one based upon the intricate arts of counterpoint, and as such the representative musical art-forms of the seventeenth and the first part of the eighteenth centuries received at the hands of Handel, and especially of J. S. Bach, the highest degree of development and perfection. These forms may thus be regarded as the culminating point of a great epoch of musical art. Though much cultivated by succeeding composers, the above-mentioned masters' rich contrapuntal resources, and deep spirit, that gave these art-forms life and meaning, have been found almost entirely wanting in the latter. The earnestness and elevated art-practice of J. S. Bach and Handel did not suit the majority of composers, who were rather anxious for success, and that very often

at the cost of pure art itself. Apart from this, the dawn of a new epoch, in a political and social sense, was already felt; and art, so closely connected with man's life, participated in the great transformation that gradually prepared the advent of the nineteenth century. The radical and in many instances sudden and extremely harsh and violent changes that affected the social order of things at the end of the eighteenth century, also changed the taste, the views, the intellectual requirements and aspirations, of European nations, all more or less under the impetuous influence of the great French Revolution. New and far-reaching events now gave new food to the mind, and at the same time pointed to a new direction in the realm of thought; and art-life, running side by side with intellectual life, moulded new contents into new and adequate forms.

In the history of the early epochs of musical art, we observed that vocal music had already reached a great point of excellence before a serious attempt had been made in the cultivation of purely instrumental music. At the end of the eighteenth century instrumental music began to dispute the field with its older sister, vocal music, and reached, through the wonderful works of Haydn, Mozart, and Beethoven, a high point of beauty and poetical

meaning, often surpassing, in richness of harmony, boldness of conception, brilliancy of effect, the best efforts of vocal music. From the subordinate position of a mere harmonic accompaniment to vocal forms, instrumental music now built up its own forms, independent of vocal music. On the other hand, the form of the sonata, the string quartet, the symphony, superseding the old forms mentioned above, revealed such a wealth of exquisite musical ideas, that the works of the old masters were for a time entirely set aside as antiquated.

Joseph Haydn is generally considered as the father of modern instrumental music; and, in their chief points, his works mark the beginning of a new epoch. The artist, however, who through his writings and his style influenced Haydn in no small degree, and whose instrumental compositions served him and even young Mozart as models, and who may be thus regarded as the real precursor of modern instrumental music, was *Karl Philip Emanuel Bach*, son of the celebrated J. S. Bach, born at Weimar, in the year 1714. His father taught him music, not with the intention of allowing him to choose it as a profession, but rather as a fine accomplishment. The artist's nature was, however, too strong in Philip Emanuel; and, having finished his university education, he de-

voted himself entirely to the practice of music. He went afterwards to Berlin, where he eventually became pianist and accompanist of King Frederick the Great. In Berlin he remained till the year 1767, when, after the death of Telemann, he accepted the situation of musical director in the city of Hamburg, where he died in the year 1788. In Philip Emanuel Bach the instrumental composer is already predominant over the vocal one. Although his vocal compositions are not without merit, yet his instrumental ones, and, above all, his sonatas for the piano, are of more than merely historical importance, and at this time exercised a great influence on all the principal musicians of Germany. His reputation as a performer on the piano was great; and in Berlin and Hamburg he was especially considered as an authority in matters of piano-forte playing. His strong points were great facility and perfection, unsurpassed smoothness in the execution of difficult passages and ornaments, refined taste, and elegance in phrasing: in short, his *technique*, based on that of his great father, enabled him to give to the art of piano-forte playing a new direction; and he may thus be considered justly as "the father" of modern piano playing. As an accompanist, according to the complicated rules of thorough-bass, he had no rival; and his

theoretical work "Versuch ueber die wahre Art das Clavier zu spielen," in which he deposited his experience as a teacher and player, gives ample proof of the fine, intellectual, earnest, thinking artist, a man of great knowledge and liberal education. He had neither the depth of talent nor the powerful creative faculty which distinguished his father in so high a measure; but, as he strove to approach the taste of the musical public, he became more popular than J. S. Bach; but in doing so he never forgot the supreme duties of the real artist. If he descended in a measure to the level of the reigning taste, it was to ennoble and elevate it again by means of his charming works. He well saw and felt the difference between his father's musical abilities and accomplishments and his own; yet the road he struck out for himself was as rich in fine artistic results, as it was honorable to the artist. One of his greatest merits is that of having given the sonata more artistic significance and ampler formal construction. The name "sonata" may be traced back to the end of the sixteenth century. It was then used to signify that a certain piece is to be played by instruments alone. Sonatas, but without any special marks of formal arrangement, have since been composed for all kinds of instruments, for one, or for several combined. Approaching,

however, nearer the meaning which we attach to the form of the sonata, are the "Six Sonatas for Violin and a Continuo," published in 1681 by the Salzburg chapel-master *Henry Biber*. These sonatas consist of different fast and slow movements and variations, arranged, however, without any inner æsthetical relation. Composed with more artistic purpose in this respect are the sonatas by *A. Corelli*, who published in 1683 his first twelve sonatas for two violins, violoncello, and figured bass for an organ or piano accompaniment. A step nearer towards the form of the modern piano-forte sonata was made by *Johann Kuhnau*, who, after several previous efforts, published in 1700 six sonatas, "Biblische Historien nebst Auslegung in Sonatenform für das Clavier." The composer endeavored to illustrate, in every one of these sonatas, some subject taken from the Bible. Of *Dominico Scarlatti's* sonatas I have already spoken (p. 219, first section). The celebrated *Francesco Durante* also composed and published, among others, a set of six quite interesting pieces, called sonatas, consisting of two movements: the first he named "Studio," the second "Divertimento." Philip Emanuel Bach's sonatas show a vast progress over those of his predecessors. He generally composes his sonatas in three different movements, contrasting in motion

and rhythm. The first movement, *allegro*, is generally rather broad in design and rhythm, full of life and of quite brilliant passages; the second, *adagio*, is rather short, simple, and very often exquisite in harmonic treatment, and of a predominantly melodic cut; this is followed by a third movement, *rondo*, built upon light rhythmic motivos, graceful flowing passages, striking and suddenly modulating changes: the whole as original as it is elegant and effective. Bach has sometimes been accused of having given way too much to what we call to-day the "fashion" of the time. Even admitting this, the amateurs for whom such works were composed must have been very musical, and of a decidedly fine taste, when compared with those of our days, for whom our fashionable composers write. Bach also composed quite a number of symphonies for orchestra, similar in form to his sonatas. Four of them have recently been published in Leipzig, and created a very lively interest when lately performed at some concerts. They are written for two horns, two flutes, two hautboys, violins, viola, violoncello, piano (*flügel*), and double bass.

Among those composers, contemporaries of Ph. E. Bach, who composed sonatas, are to be mentioned his two brothers, Friedmann and Johann Christian; Goldberg, one of J. S. Bach's

best pupils; the renowned Hasse; Leopold Mozart, the father of the great Mozart; the well known theorists Kirnberger and Marpurg, Agricola, Rolle, &c. The composer, however, whose instrumental works mark a new epoch in the history of music was *Joseph Haydn*, born March 31, 1732, at Rohrau, a small village in Austria. Through a happy accident, the Vienna chapel-master Reuter, on a tour through the country, happened to visit the school where Haydn was placed under the direction of his cousin Frank, the schoolmaster of Haimburg. Reuter heard the eight-years-old boy sing, was charmed with his voice, and accepted him as one of the choir-boys for St. Stephen's Cathedral at Vienna. While there Haydn studied as much as chance would allow: he also tried his young powers at divers compositions. He felt, however, the want of a guide to initiate him into the rules of harmony and counterpoint; but, not being able to afford to engage a competent teacher under whose direction he might learn those rules, he bought, with some money his father had sent him, Fux's "Gradus ad Parnassum," and Mattheson's "Vollkommener Kapellmeister." The money was sent him to buy clothes with. He was sixteen years old, when, in consequence of the change of his voice, he was dismissed from the choir, and re-

duced to the greatest poverty. Though experiencing all sorts of privations and trials, his profound and disinterested love for his art never once deserted him: all his endeavor was to render himself master of the means that would enable him to become a fine artist. After many vicissitudes and material wants of all kinds, he succeeded, at the age of twenty-seven, in obtaining an engagement in the private orchestra of Count Morzin, as second chapel-master, with a salary of two hundred florins. In 1760 he entered the service of Prince Esterhazy. In 1790 he received an invitation from London to produce some of his compositions, which were much admired by the English. It was by means of the liberal profits he obtained in England, that he was afterwards able to live independently, and free from pecuniary troubles, — a benefit he never could have acquired while in the service of the Esterhazys, in spite of the greatest industry, and very modest living. Haydn died May 31, 1809, much respected and loved. Among the vast number of compositions which mark his long and laborious life, we find a hundred and eighteen symphonies, eighty-three string quartets, twenty-four trios, forty-four piano-forte sonatas, five oratorios, fifteen masses, nineteen operas, a hundred and sixty-three pieces for the baryton (a kind of

viola di gamba), German and Italian songs for one and three voices, and many other pieces. Haydn may be considered, with justice, as the creator of the modern symphony and the string quartet, — at all events, as the composer who gave the forms of modern instrumental music greater significance and beauty of formal construction, by means of his great originality, rich inventiveness, and ingenious treatment of orchestral resources. He breathes, so to say, his own sympathetic soul into all his tone-forms, makes his instruments sing like the inspired organs of an ideal sphere. A healthy humor, in all its lights and shades, touching pathos, and unreserved joy, in fact, all the more tender and *naïve* feelings (seldom darkened by deep passion) that fill the human heart, lie unfolded in his charming tone-pictures. The contours of the form of the sonata, the symphony, the quartet, the trio, &c., were already in a great measure developed when Haydn began to compose. Ph. E. Bach, as we have seen, cultivated the pianoforte sonata with great success; and his works served as models to other composers. Haydn studied Bach's compositions constantly and with great benefit. He used to say, "Those who know my works thoroughly will find that I owe a great deal to E. Bach, — that I understood and studied him diligently. Once he even paid me a

compliment to this effect." The form of the sonata is the type of modern German instrumental music. The overture, the symphony, the string quartet, &c., are all based on the form of the sonata. Ph. E. Bach's and others' sonatas are composed, as a rule, of three different movements; the whole construction is however, in an æsthetical sense, more calculated to present agreeable contrasts, than to form an organic whole based upon one fundamental idea, determining the emotional character of the composition. Though Haydn received from his predecessors the idea of the successive movements, the manner in which he developed and enriched each one of these movements makes him appear as the real creator of this especial art-form of instrumental music. Mozart and Beethoven accepted it in principle, and, according to their artistic individuality, enlarged upon it, without changing its fundamental arrangement. The first movement, generally an *allegro*, received at the hands of Haydn greater significance and meaning, and, by means of more logical thematic development and construction, greater formal compactness and unity also. Three distinct parts compose, almost invariably, the allegro movement of Haydn's sonatas: first we find the principal idea or theme, giving the entire movement its character; the material

of the second part is composed of motivos taken from the first part, richly varied and changed according to the laws of modulation and contrapuntal imitation; the third part is, on the whole, a repetition of the first. By means of the peculiar thematic construction of the second part, and the close repetition of the first part as a third, — forming in this way a satisfactory close, — the unity of the form of the whole movement is advantageously preserved, while the intensity and effectiveness of the mother thought are in every way heightened. It is Haydn's merit that he elevated what appears in the works of his predecessors as mere momentary fancy, or improvisation, to a principle of formation. The second movement, *largo*, *adagio*, or *andante*, which exists in Ph. E. Bach's sonatas as a mere embryo, plays in those of Haydn's a no less conspicuous *rôle*, being in itself a complete *morceau*, rather broad in harmonic treatment, but full of tender and noble sentiment, contrasting most happily with the vigorous and fiery expression of the first movement. This generally leads into a finale full of sprightliness, charming humor, and delicate *naïveté*. The form of the finale is that of the rondo, a style of composition in which one principal melody or theme is conspicuous by means of frequent periodical repetition.

Haydn's piano-forte sonatas are a source of much exquisite, healthy, fresh music. Much that the student finds in Mozart's and especially in Beethoven's sonatas will be better understood when he is well acquainted with Haydn's similar works.

Haydn is very often regarded as the creator of the *string quartet*. It will in no way lessen the great share of merit due to his ingenuity in having been able to give to the form of the string quartet such prominence in modern musical art, if we point out compositions for two violins, viola, and violoncello, written long before he was born. In Kircher's "Musurgia Universalis" we find a fragment of a string quartet composed by Allegri, the author of the celebrated Miserere. Numerous sonatas for two violins, viola, and violoncello, with the accompaniment of a figured bass for the harpsichord, by different Italian masters, were also published in Amsterdam during the seventeenth and the first part of the eighteenth centuries. Haydn, however, raised the string quartet, in the form we are acquainted with, to an importance and effectiveness entirely different from those compositions by Italian and other composers, published before Haydn's time. The form of the string quartet was a favorite one with Haydn, who cultivated it with decided predilection, during

his long career as a composer. The form he gave it is that of the sonata, already explained here; adding, however, the menuetto, which generally finds place between the second, slow movement, and the finale. The development of modern orchestral music was advantageously influenced by the successful cultivation of the string quartet, as it forms the basis of all orchestral works of any importance. Being the touch-stone of a good composer, every artist with earnest aims strove to master its form, though a very small number only succeeded in writing such quartets as present more than a passing interest. Great facility and freedom in the mastery of contrapuntal means is required, as well as an intimate knowledge of the rich resources of the four instruments; though each has to be treated, more or less, in the sense of a solo instrument, yet all must concur to form an harmonious whole. Besides these indispensable means, the successful quartet composer must possess power of melodious inventiveness, certainty, and spontaneity in the formation of themes and periods, a keen sense in the disposition of the necessary æsthetical contrasts and harmonic changes, intensity of feeling in all its manifold lights and shades, — qualities which are to be found at the root of all the quartet compositions of the great masters, from Haydn to Schumann. Another

very important acquirement, indispensable to the composer of a string quartet, is the art of knowing how to build up, by means of any melodious theme or subject, period after period, each appearing to be new, presenting the mother idea in inexhaustible rhythmical and harmonic combinations and contrasts; transforming, enlarging, concentrating, its formal construction, illustrating and illuminating its whole æsthetical meaning, in a thousand different ways, — a continual regeneration of the same idea. The noble form of the string quartet is very much neglected in our days, principally on account of the almost exclusive cultivation of the pianoforte, which, from the early material results it affords, is more in favor with our exacting artistic generation. This neglect, and one-sided art-practice, accounts in a great measure for the limited horizon of the views now most common in matters of composition. Though one may never succeed in composing a single movement of a string quartet able to challenge and satisfy strict art-criticism, yet the benefit one derives from the practical study of this exquisite, rich, but intricate art-form is, in every respect, invaluable.

The *orchestral symphony*, to a very great extent also the creation of Haydn, is likewise based upon the form of the sonata. Similar to

the string quartet, it admits the menuetto as an additional movement, which generally finds its place between the second, slow movement, and the finale. Owing to a greater variety of instrumental means, every movement gains in ampleness and richness of formal development: every thought, every melody, is filled with deeper, broader emotional contents.

The word "symphony" (*sinfonia*) was used long before Haydn, to designate, generally, pieces of music composed for different instruments. These pieces at first had no distinct formal character: they were principally played in the way of introduction to cantatas, operas, or church music. In the course of time these short introductions gained larger dimensions: pieces consisting of different movements, contrasting in time and rhythm, took the place of the insignificant preludes, ricercarii, fantasias, and all kinds of dance tunes. Lully, in France, invented the overture to serve as a fit introduction to his operas (see p. 158, first section). Scarlatti, in Italy, placed before his operas a suite of pieces, which he called symphony, consisting of three movements, — *allegro, adagio, allegro;* leading into each other without interruption. This latter form of orchestral pieces is very probably the beginning of the modern symphony. The establishment of orchestral bands at the

principal courts throughout Europe — the result of the growing fancy for instrumental music — created, at the same time, a desire for suitable orchestral pieces. Intelligent leaders of such bands were not always satisfied with playing Lully's overtures or Scarlatti's symphonies only: they tried their hands at these forms independent of the opera or oratorio. Thus every movement of these pieces gradually received an ampler development. Among the many musicians who then composed such orchestral symphonies, Ph. E. Bach may be regarded as the one whose works exercised a marked influence on the endeavors of Haydn, according to the testimony of Haydn himself. However, when one compares Haydn's symphonies with those of his predecessors, the difference is in every way so great, that, but for the historical facts, one would be induced to regard Haydn as the original creator of this form of instrumental music. Haydn composed his first symphony in the year 1754. He composed one hundred and eighteen during his life-time: of these only a few are occasionally performed now. Haydn was always a very industrious man, and had but little help from others in the study of the fundamental rules and principles of his art. It is astonishing how great an influence Haydn alone has exercised on the development of

modern instrumental music; and how successful his own endeavors were, when one considers how little the field of the string quartet and that of the orchestral symphony were cultivated at the time he began to write. It must, however, be borne in mind, that, but for the timely opportunity that offered itself to him of leading an excellent band, though small, of orchestral performers, who entered willingly into all his intentions, with whom he could venture to try all his new experiments, his talent might have taken quite another direction, or vanished unperceived; for it is of no small consequence to inventive talent to find a soil advantageous to the cultivation of new ideas, and to be fortunate enough to live to gather the ripe fruit. Haydn, by means of his industry and original stamp of talent, was well fitted for impressing, on the material with which he had to work, his own individuality and aim; and, once embarked in the new direction, on every step he went forward, he had to invent, to improve, to build up, to enlarge. He taught the orchestral instruments a new language. Though the art of instrumentation, brought to such a height in our days, had not yet revealed to him all its great mysteries; yet his orchestral combinations are, nevertheless, as characteristic, and in their way as effective, as they are original and inge-

nious, especially in the great symphonies composed for London. Haydn's symphonies reveal his whole emotional world, childlike *naïveté*, unrestrained joy, good-natured humor. Though the greater part of his numerous instrumental compositions are now forgotten; yet enough of them remain to bear witness to his great genius, his extensive musical knowledge, and the unremitting devotion he entertained for his beloved art. To the very last of his artistic career, he grasped every opportunity of improving and enriching his talent; and the works of his great contemporary, Mozart, whose exceptional genius he gladly recognized and admired, in many ways influenced the style and the form of his later compositions.

Of Haydn's contemporaries — and he had quite a number of distinguished ones — *Mozart* was the greatest. Though many years younger than Haydn, and also in some respects a disciple of this latter, Mozart, by means of his great inventive powers, created, while yet a youth, such important works, that as a composer he soon took rank next to Haydn. Mozart, as we have already seen, commenced his musical career as a virtuoso on the piano-forte. He became early acquainted with the works of the best masters who composed for the piano-forte; and, above all, with Haydn's sonatas,

then justly admired by every connoisseur. Besides his great talent, he had the good fortune to be under the personal direction of an exceptional artist, his father Leopold Mozart, in whom he found a faithful and conscientious counsellor and critic, and under whose watchful eyes his first efforts in composition were made. The sonata, then the favorite form of the musician as well as of the amateur, received his especial attention: he composed quite a number for different instruments. Although he followed the sonata as constructed by Haydn, on the whole, he differed, notwithstanding, in many points, from his models, enriching, enlarging here and there, according to his own imaginative powers. For instance, Haydn often bases his first movement on one principal idea, or theme: Mozart, for the sake of greater contrasts, generally associates with the first distinctive theme a second one, — the first of rather spirited cut; the second of a predominantly singing character, and rather quiet in sentiment. Not in this respect alone do we feel the composer's forming hand; but the fact of his having been a fine executant renders each period of his tone-poem richer in brilliancy of passages, effective variations, and exquisite, tasteful ornaments. Everywhere his own amiable individuality is felt. But, with all

this, it cannot be denied that some of his sonatas are antiquated.

Another instrumental form, the *Concerto*, for piano-forte with accompaniment of the orchestra, received important development at the hands of Mozart. Concertos of different kinds, and for different instruments, were composed long before Mozart; but conflicting ideas then existed with regard to the formal construction of these concertos. There was the *concerto da chiesa*, or sacred concerto, which owes its origin to Viadana (one and more voices, with the accompaniment of a thorough bass on the organ, were the agents of this form of concerto); the *concerto grosso*, composed to afford several performers an opportunity of exhibiting their skill on different kinds of instruments, in simultaneous concord; the *concerto di camera*, composed for one solo instrument, with accompaniment of the orchestra. It was also customary with composers to write concertos for piano alone; as, for instance, Bach's fine Concerto in F-major, which, according to our modern ideas about forms, we should, however, classify with that of the sonata. A concerto generally contained three movements, — *allegro*, *adagio* or *andante*, and *allegro* or *presto*. The concerto di camera has been pretty exclusively cultivated by the best composers since Mozart: the form

of the three movements is, with little variation, adhered to. The idea which called the concerto into existence was the desire of exhibiting the manifold resources of the solo instrument, and of affording the solo performer an opportunity to display his qualities as an executant, with regard to a fine, masterly *technique*, poetical conception, and brilliant fancy. These qualities presuppose, of course, a harmonious development of the artist's mind and mechanical skill. Experience, however, has proved that poetical fancy and conception are too often sacrificed to a mere display of technical difficulties; and, as the applause of the public is more richly bestowed the greater the difficulties of execution seem to be, the virtuoso's sole endeavor is to make the concerto the mere vehicle for the accumulation of all sorts of difficult passages, without any poetical or real æsthetical meaning. This manner of composing and performing excites in the superficial listener a high degree of astonishment, but leaves the heart of the intelligent connoisseur cold and indifferent.

Mozart was not less successful as a composer of concertos, than in every other form of composition. Though written for his own public performances, and with regard to his own great mastery over the piano-forte, every difficulty,

every passage, every ornament, in these concertos, belongs to one fundamental idea, highly poetical in conception and construction. The orchestral accompaniment, used formerly only to sustain the harmony by means of a mere succession of chords, also received his special attention. The different orchestral instruments, without ever losing the position of secondary accessories to the solo instrument, take a more conspicuous part in the working-out of the principal motivos, forming effective contrasts everywhere, distributing over the whole tone-picture the necessary lights and shades, and based upon richer harmonic means, thus giving the solo part a more suitable background, and consequently also a more distinct predominance.

Mozart accepted the form of the string quartet as developed by Haydn. In fact, Haydn's excellence in this unique but difficult form of instrumental music was, if I may so speak, an incitement to emulation with Mozart; for he composed his finest six quartets only to please himself, and not at the command of any princely protector, or as a bargain with any accommodating music publisher. In the preface to these quartets, dedicated to J. Haydn, as a tribute of love and admiration for his older friend, and to the distinguished composer, Mozart said that

these quartets were "the fruit of long and arduous labor." He considered his self-chosen task of such great significance that even he — who composed his greatest operas in a comparatively very short time — allowed several years of meditation and polishing to pass, working slowly and deliberately, before he handed them over to publicity. With regard to form, Mozart did not go beyond Haydn. That in which he differed from Haydn was the expression of his own individual sentiment, stamping his melodic and harmonic treatment with that exquisite sense of noble beauty which is the characteristic mark of all Mozart's creations. Though rich in contrapuntal details, every period stands out clear and distinct. Everywhere we find æsthetical freedom and natural melodious flow. There, however, was a time, when musicians — and those not of the meanest rank with regard to talent and knowledge — declared these beautiful works, to be unclear productions, without distinct ideas, and full of unwarrantably exaggerated harmonic modulations. Among others, the Italian opera composer Sarti, who, on a visit to Vienna, received such sincere marks of recognition and friendship from his noble rival Mozart, and whom Mozart, with his wonted unsuspicious kind-heartedness, declared to be such "an honest, upright man," returned the com-

pliment by writing a severe criticism on some portions of Mozart's best quartets. In this criticism, Sarti undertook to prove that it is preposterous in such barbarians as Mozart and his countrymen to attempt to compose music; that Mozart's works are full of errors against the rules of correct harmonic progression; that, like all piano-forte players, he did not know the difference between D sharp and E flat. Sarti winds up by quoting a phrase of Rousseau's: "C'est de la musique pour faire boucher les oreilles." ("This is music bad enough to make one stop his ears.") One can scarcely believe his senses on reading such reports; and one is no longer astonished at the treatment the most original of Mozart's successors have experienced at the hands of long-eared and weak-minded critics. Beautiful as are Mozart's quartets, his quintets are of the same formal excellence and high æsthetical standard: they were composed for two violins, two violas, and violoncello, — a form Haydn has neglected entirely. "I have never been asked to compose any," was his answer to those who wondered at this neglect of a style of instrumental music so nearly related to the string quartet, and in which Mozart composed such exquisite works.

The form of the symphony, as developed by Haydn, was in its main features adhered to by

Mozart. The step he took beyond Haydn is to be found in a more richly-colored instrumentation. In Mozart's symphonies there exists more freedom in the use of instrumental means: the motivos, the groundwork for thematic progression and contrapuntal combinations, are more frequently intrusted to wind instruments. Groups of certain instruments are opposed to other instruments, alternately taking part in the discussion of a principal thought, thus forming euphonious and characteristic contrasts, giving at the same time more variety of tone-color to the whole composition. The melodic element, the cantilena, like all Mozart's melody, is imbued with more warmth of feeling, and deeper and nobler expression. The whole contents, though still the emanation of pure joy and ideal happiness, already present a strong undercurrent of melancholy, bordering here and there on sadness. The struggles and many great disappointments which the noble-hearted artist had so rudely experienced during the later part of his life, left their gloomy stamp upon his soul (G-minor Symphony). Some of Mozart's symphonies already reveal moments of that deeply melancholy emotion which fills Beethoven's finest instrumental works.

Haydn and Mozart, the great representatives of a higher order of instrumental music, called

forth quite a number of followers and imitators. I may mention *Gyrowetz*, *Pleyel*, *Pichl*, *Kotzeluch*, *Wranitzky*, *Dittersdorf*, *Vogler*, *Romberg*, *A. Hoffmeister*, *Fesca*. Though some of these composers' works once enjoyed universal popularity with musical amateurs, often disputing the palm even with those of Haydn and Mozart, they have, with few exceptions, sunk into oblivion, the giant Beethoven having unmercifully put out their little borrowed lights.

In taking a retrospective glance over the field of Italian and French effort in the different forms of instrumental music, the historian generally discovers little more than promising germs of those forms, or, at the best, passing attempts, and here and there only temporary successes. An Italian composer, *Sammartini*, had symphonies performed in Milan some twenty years before Haydn's first attempt: in fact, it has been said that Sammartini's symphonies sometimes served Haydn as models. Haydn, however, thought little of Sammartini as an instrumental composer, and called him a mere dauber in composition. The only Italian composers whose instrumental works created more than passing interest were *Boccherini*, *Clementi*, and *Cherubini*. This latter is, for many reasons, to be classified with the composers of the French school. *Boccherini* (1740–

1805), who was a fine performer on the violoncello, composed a vast number of duos, trios, quartets, quintets, sextets, and several symphonies. His compositions are marked by melodic freshness, original harmonic treatment, and, on the whole, by elegance and clearness in form, and *naïve* simplicity. Böccherini's works, when compared with similar ones by Mozart and Haydn, sound, notwithstanding, rather tame and somewhat insignificant. In Italy, France, and Spain (in this latter country Böccherini passed the greater part of his life), his trios, quartets, and quintets still enjoy a certain degree of popularity. *Muzio Clementi* (1752–1832), a distinguished performer on the pianoforte, devoted the whole of his life, almost exclusively, to the artistic development of this his favorite instrument. In this direction his merits were great, and his influence powerful and lasting: in fact, his labors as a composer and a performer mark an epoch in the history of piano-forte playing. He is to be regarded, in common with Mozart, as one of the principal founders of the modern style of pianism. The manner and style of his playing, forming the principles of a new school, were followed up, cultivated, and enlarged upon by his many eminent pupils, among whom we find such masters as J. B. Cramer, J. Field, L. Berger,

A. A. Klengel. In his collection of *études*, the *Gradus ad Parnassum*, a work of classical excellence, Clementi laid down his great experience during the course of a long artist life. Though some of these pieces are antiquated in form, the greater part of them will yet remain, and serve to the earnest, striving artist, as a sure guide in attaining certain indispensable qualities as a piano virtuoso. Besides these *études*, the piano-forte sonatas, of which Clementi composed about sixty, are to be ranked side by side with those of Haydn and Mozart. They are full of charm, pleasing melodic phrases, graceful ornamental passages, are elegant and clear in form, and often rich in harmonic and contrapuntal treatment. Clementi also composed symphonies for the orchestra, and some piano-forte concertos. These works have never been published, so far. The instrumental compositions of Sacchini, Salieri, Paisiello, and others, were works that lasted but a day. Italian as well as French composers have never much cultivated this field of composition: they preferred to write operas.

It is a remarkable fact, that, about the same time (in 1754) that Haydn composed his first symphony, a French musician, *Gossec* (1733–1829), wrote his first similar work in Paris Though the development of instrumental music

in France owes much of its success to this artist's assiduous labors as a composer, and as a director of different concert institutes, the forms of the symphony and the string quartet, with which he made such a happy beginning, pointing out the right road to his French contemporaries at the same time, were almost entirely neglected. The sole instrumental pieces of any merit approaching to that of the symphony, were the overtures to operas, detached from their primitive places to appear on concert programmes. The most popular among these were the overtures of Grétry, Mehul (he composed symphonies and sonatas also), Catel, and especially those of Cherubini, which still keep their place with honor. Cherubini's overtures are masterpieces in every sense of the word: instrumentation, form, melodic and harmonic cut, contents, all sides of the tone-picture, give evidence of the consummate master-hand. Cherubini also composed a symphony for orchestra, sonatas for piano-forte, and string quartets. The sonatas now merely possess historical interest. The string quartets are more significant; and some of them still figure on classical programmes of cabinet music. This form excited the composer's skill in a peculiarly rich and characteristic treatment; and those parts — namely, detailed contrapuntal transfor-

mation of the harmonic and melodic motivos — which form the groundwork of the string quartet, are most happily marked out. Cherubini's quartets, though somewhat cold on the surface, are of a clear form, full of piquant traits, and always refined in their general contours.

The central figure of all this epoch, and of our modern instrumental music in general, is Beethoven. He brought to an undreamed-of height, what Haydn and Mozart so gloriously began; thus giving to the German school of instrumental music an unrivalled prominence and importance in the general art-world.

Ludwig von Beethoven was baptized at Bonn on the 17th of December, 1770. The date of his birth is not exactly known; but it is supposed to have been the 16th of the same month, as it was the custom at Bonn for Catholic children to be baptized on the day following that of their birth. The father, being a tenor singer in the chapel of the elector at Bonn, must have commenced Beethoven's musical education while he was yet a mere child, and must also have early discovered his great talent. It was then, no doubt, the hope and ambition of every musician whose younger son happened to show traces of musical talent, to introduce to the world another musical prodigy, like young

Mozart, whose very early and unequalled artistic triumphs, as pianist and composer, astonished all those who heard him. Beethoven's father's position, like that of the majority of musicians at this time, was but precarious. The hope of finding the career of the child Mozart repeated in that of his own son must have appeared a smiling one to him. Be that as it may, except the little triumphs which the boy Beethoven accomplished before the narrower circles of Bonn's musical life, where at the age of fifteen he was already appointed organist at the elector's chapel, his name remained as yet comparatively unknown to the art-world at large. It was a fortunate circumstance for young Beethoven, that he lived for some time under the inspiring influence of such an amiable, genial, and highly-cultivated man, as the elector, prince, and bishop Max Franz, the youngest and favorite son of the Empress Maria Theresa of Austria. This healthy and in many ways fruitful influence, coupled with the uncommonly kind-hearted interest with which he was treated by that highly respectable and refined family Von Breuning, whose friendship runs through his whole life, gave Beethoven's mind a vigorous intellectual direction, softening the many bitter hours of his rather unhappy youth, and no doubt also inspiring his

great and profound genius with many noble impulses, and imparting to his character that great moral force which lay dormant in him. The elector's chapel comprised some of the best musicians and instrumentalists, and thus offered Beethoven ample opportunity for study and practice. Neefe, a musician of merit and experience, and the composer of some charming operettes, taught the young organist the fundamental rules of composition. Feeling, however, the want of deeper and broader studies, directed by a renowned master, he cast his eyes towards Vienna, then the home of Haydn and Mozart. To this desire is to be ascribed his first visit to the gay Austrian capital, in the winter of 1786–7. He seems to have received some, though only a few, lessons from Mozart, then at the height of his reputation; for, after a short sojourn at Vienna, Beethoven returned to Bonn, continuing his studies and composing, as much as opportunity allowed. In the mean time, good fortune would have it that the young aspirant should make the acquaintance of J. Haydn, who, on his return from his first visit to London (1792), passed through Bonn. Haydn, who on this occasion first met young Beethoven, must have been struck by the undoubtedly great talent of the youth, and probably then made arrangements

to direct his further studies. Beethoven, then twenty-two years old, undertook in the same year his second journey to Vienna, which was henceforth to become his permanent home, and, at the same time, the great field of his immortal deeds.

Beethoven's appearance then was that of a modest young man, of a small and slender figure, with a sallow complexion. His face was strongly marked with small-pox. Thick, curly hair overhung a large, open forehead, under which a pair of fiery black eyes appeared. All this gave to the whole physiognomy that strange, characteristic, and original expression it possessed. Beethoven, at this time, was a pianist of remarkable vigor and imagination; and his free improvisation, which on his first visit to Vienna had already attracted Mozart's attention in no small degree, was especially rich in original ideas, bold harmonic combinations, and exquisite fancy. In this respect he already pointed towards the new road his powerful mind and indomitable spirit were destined in future to pursue; thus to enrich and enlarge the forms of instrumental music, to give them deeper meaning, and also to create new ones.

Vienna at this epoch was the central point of Germany's musical aspirations, and the head of our modern schools of music. Gluck first

proclaimed from Vienna those great reforms in the musical drama, in the execution of which Paris was, however, the selected field. Haydn sent forth from that genial musical centre his symphonies, his quartets. Mozart's wonderful genius created, in the midst of that busy and agitated art-life for which Vienna was then celebrated, his deepest and grandest works. And around these masters we see grouped singers and instrumentalists of the highest order. Besides these glorious lights which illuminated the art-horizon of the charming and gay capital, a liberal and highly-cultivated aristocracy — from the imperial court down to the rich banker — loved, appreciated, and encouraged musical art and its representative. That such an atmosphere here offered to Beethoven's genius the right field for development and growth, his works have amply proven. At Vienna he received lessons from Haydn for some time, and also from the renowned theorist Albrechtsberger. In 1795 he published his first important — works, three trios for piano, violin, and violoncello, which at the same time mark the beginning of a succession of master-works unsurpassed by any other modern composer, forming the pinnacle of the tendency of a great art-epoch.

Beethoven experienced perhaps the saddest

and most disheartening private life that ever befell any artist. The innocent joys of his youth were overshadowed by sad circumstances brought on the family by the thoughtless and irregular conduct of Beethoven's father. At the age of twenty-seven, a disease of the ears afflicted him, which gradually deprived him of the sense of hearing. In a letter of June 29, 1800, to his friend Wegeler, after giving a hopeful description of his artistic position at Vienna, he says, "That malicious demon, however, bad health, has been a stumbling-block in my path. My hearing during the last three years has become gradually worse: my ears are buzzing and ringing perpetually, day and night. I can with truth say that my life is very wretched. For nearly two years past I have avoided all society, because I find it impossible to say to people, I am deaf. In any other profession this might be more tolerable; but in mine such a condition is truly frightful. Besides, what would my enemies say to this? and they are not few in number." What a distressing situation for a musician and composer, just at that period of life when his character and his mind are at the point of moulding into the future and perfect artist! Beethoven felt the fathomless depths of his misfortune. Often at the point of utter despair, what terrible resolutions

might not this impetuous mind have sometimes formed, to annihilate the cause of suffering, and with it the sufferer? His powerful moral character was the conqueror, however. Shut up within himself, his great soul poured forth hymn after hymn, mighty and profound, revealing to astonished mankind the immense struggles, the aspirations, the hopes, as also the triumphs and glories, of love and sympathy. That this state of health estranged the great artist from society, that it was the cause of rendering him suspicious and distrustful of even his best friends sometimes, was but a natural consequence. In his happy moments he was full of humor and kindness, though often misunderstood. He knew his own value, and would not bend his head before mere titles, wealth, and birth. He never would have endured the dependence of Haydn's position, which made the composer of the "Creation" a mere servant of Count Esterhazy: he never would have given to the Archbishop of Salzburg an opportunity for such low, unworthy treatment as Mozart experienced at the court of the tyrannical prelate. "Kings and princes," he said one day, "can indeed create professors and privy councillors, and confer titles and decorations. But they cannot make great men, — spirits that soar above the base turmoil of this

world. There their powers fail; and this it is that forces them to respect us."

Though always struggling with bad health, his mental powers never diminished until his death; and every new work gave evidence of richer force and deeper contents. The 26th of March, 1827, after a bitter death-struggle, and during a violent spring-storm of thunder and lightning, he breathed his last.

The tendencies of Beethoven's genius were especially directed towards the cultivation and development of grand instrumental forms. In the, so to speak, unlimited compass of the manifold orchestral instruments, he found those inexhaustible resources which his great genius needed so much for its outward manifestation. In how deeply touching a manner he could express himself in song, his "Adelaide," his "Liederkreis an die Ferne Geliebte," and his opera "Fidelio," have amply proven. Beethoven wrote his first works under the immediate influence of those of Haydn and Mozart. He had not, like Haydn, and to a great extent Mozart also, to create the forms of the sonata, the quartet, the symphony: these were handed over to him in distinct *contours*, and at a remarkable degree of development. To ordinary talents, the masterpieces of Haydn and Mozart would have been insurmountable deeds: to him

they served as inspiring agents for a still higher development. Once master of the formal mechanism of his great predecessors, he began to enlarge upon it in all directions, externally as well as internally. In the vast domain of such an expansive art, he discovered new mines not yet touched by the ingenious, bold explorers who had preceded him, but who pointed out to him the right direction to follow. The impulse the creator of the symphony and the quartet, and that of "Don Giovanni" and "Die Zauberflöte," gave to instrumental music, brought instrumental means to a higher efficiency and perfection, — an inheritance which Beethoven afterwards had the foresight to manage with right understanding and appreciation, to increase its still latent power, and to extend its limits. Though deeply touched by the current thoughts of those revolutionary times in which he began his career as a composer; and although his great inborn individuality expanded to a still higher degree of action in the midst of that new, exciting atmosphere created by the new ideas of national liberty, and the individual independence of the citizen, — it is against historical truth to portray Beethoven's musical labors as those of a merely revolutionary mind, whose sole aim was to break through Haydn's and

Mozart's "conventionalities," as some superficial writers, for their own interest's sake, would like to make us believe. Thus we see the authors of would-be new manners, new systems, new schools of composition, building their fanciful structures on this or that peculiar deed of Beethoven's art-life, — constructing the history of art-development with a view to suit their own requirements, and to give their abnormal assertions the appearance of truth. Blindfolded partisans, in their ignorance of real facts, enlarge upon these assertions; and thus it comes to pass that Beethoven appears to us as a champion clad in tremendous destructive armor, come to rescue musical art from the hands of those two great Philistines, Haydn and Mozart. Gluck, in a certain measure, was a revolutionary. Beethoven only fulfilled the prophecies of Haydn and Mozart. Gluck, after years of practical experience, gained the conviction of the necessity of a reform. When the right moment for action arrived, he courageously cut down that which he considered as corrupt and illogical in the form of the musical drama. Beethoven's work was a continuous, logical growth: he roots entirely in Haydn's and Mozart's efforts, completing what they left unachieved, also creating new forms according to the requirements and aspirations of his own

genius. If in the works of his predecessors we often find a mere "concord of sweet melodies," imprisoned still within the laws of mere musical forms, in process of organic development, the subject matter of his works fills the form in ample proportions. Every period, every motivo, is laden with deep poetical meaning: the instruments are the ideal agents to give this meaning its right expression and coloring. He is no more satisfied with the sole arrangement and construction of periods, resting merely upon musical laws, expressing merely specific musical ideas in kaleidoscopical succession. Distinct pictures, making part of man's emotional existence, are portrayed by his tone-forms: witness the "Eroica," the Fifth Symphony, the Pastoral, the Ninth Symphony. Even those of his works to which the composer failed to give us the clew to their poetical meaning, are manifestations of a hidden dramatic life, perhaps not to be expressed by means of explicit words, though impressed on our souls in truthful, ineffaceable characters. The poetical contents of Haydn's works we have found to be, in general, *naïve* joy, charming humor, and childlike devotion; of Mozart's, a universal sense of happiness in the possession of ideal beauty, the mirror of his own beautiful soul, overflowing with kind-heartedness and

amiability. Beethoven, a more subjective nature than either of his great predecessors, filled his tone-forms with the whole scale of deep emotions, the inheritance of a great soul formed amidst struggles, hopes, and sorrows. Every one of his works has a tale of its own to tell: hence the variety, the richness, and elasticity of this composer's forms. In a merely technical sense these forms remain within the limits of pure classicism. Departures from hitherto accepted æsthetical rules are necessitated by the nature of the poetical thoughts which filled the composer's mind: new forms are invented, old ones reconstructed, in order to suit these different manifestations adequately. Thus Beethoven's sonatas, generally consisting of four movements, make use also of three and two. In place of the *menuetto* of the Haydn and Mozart stamp, he invents the bewitching, light-footed *scherzo*. In his last symphony, in order to give the great conception of his ideas all adequate development, all intensity of expression, he finds it necessary to add the brilliancy of vocal resources to the already richly-exploited orchestral means. In his last great quartets, the customary pause between the distinctive movements is done away with entirely. From the first note to the last there is a continual flow of dramatic life, a

homogeneous organism with its intimate lights and shades. The art of thematic development and of the continual harmonic and rhythmic transformation of one fundamental idea, often expressed by a mere group of notes (*vide* the first movement of the Fifth Symphony), reaches an importance until then unknown, — imparting to the form of the whole composition, also, greater power of expression, more concentration of form, more uniform emotional meaning. The necessary lights and shades, the logically effective climaxes, all stream naturally from the mother idea. Though the master exercised the greatest freedom everywhere, subduing the whole formal domain of instrumental music to the invariable dictation of an independent, broad, powerful mind, seeming thus, at the first glance, often capricious and moody in his choice of these forms, a closer and more careful study, however, will not fail to convince the art-student that every one of Beethoven's works is a natural organic whole, the result of logical formation, carrying within itself its own original æsthetical laws. Beethoven's compositions appeal to the whole being of the listener. They captivate the soul, and, for the time being, subdue it to an intense, powerful poetical influence, impressing it with melancholy sorrow and sadness, elevating it heavenwards in hope ful joy and inspired happiness.

According to Schindler and Fétis, Beethoven's career as a composer was divided into three distinct periods. The first, in which the influence of Haydn and Mozart is still clearly felt, comprises the works composed before the "Eroica," 1803; the second is limited by the A-major Symphony, 1813, and is marked by a chain of compositions stamped as the most finished in form; the third ends with the composer's death. The works of this period found much opposition at the hands of the "doctrinaires," as their form and meaning could not be compressed into those critics' narrow systems. Instead of accusing their own limited comprehension, they declared the last sonatas, the last great quartets, the Ninth Symphony, the Mass in D, abstruse, capricious, and obscure works in form and meaning, and unwarrantably difficult in understanding and execution,—the inevitable result, they said, of the master's unfortunate physical disaster, — the loss of the power of hearing, — which deprived him of a clear appreciation of the quality of musical sound. Our time, however, has already corrected this short-sighted judgment, with regard to some of the master's greatest creations; thanks to the repeated efforts of some enthusiastic and devoted artists in doing justice to the deep spirit which is manifested in those inexhaustible tone-forms.

Whatever the merits of the above classification may be, as well as the repeated attempts of genial and spirited contemporaries to lay down a detailed programme of the emotional and poetical meaning of Beethoven's works, — as seen through the medium of the subjective conception of these explainers, — the true artist, by means of the works themselves, will not fail to see the weak points of such endeavors. These attempts may be suggestive in a poetical sense; but, not having been proven as absolutely true, their *raison d'être* can be contested, and regarded in most cases as an intrusion on the hearer's own chain of emotions called into existence on the hearing of the respective works. Where Beethoven found it necessary to point out the distinctive poetical meaning that formed the subject-matter of this or that work, he did not fail to give a succinct *exposé* of that contents, sometimes only a hint: see the Eroica, the Pastoral Symphony, the Ninth Symphony, the sonate "Les Adieux," "L'Absence et le Retour," &c. I shall have an opportunity to speak hereafter of the so-called "programme music." Through Beethoven's efforts, all styles of instrumental music reached the point of culmination with regard to formal development. Though composers like Schubert, Mendelssohn, and especially Schumann,

succeeded in creating genial works in this direction, they cannot be considered in the sense of a progress beyond Beethoven's achievements. These composers' works, though genial and worthy productions, lean, notwithstanding, on the strong pillars of the giant's temple.

Whether R. Wagner's bold assertion, that, with the Ninth Symphony, the last of symphonies has been written, and that with it the domain of purely instrumental music is exhausted, the future development of musical art will show.

TENTH LECTURE.

INSTRUMENTAL MUSIC.

Some of Beethoven's Contemporaries and Successors up to Liszt.

NUMEROUS distinguished instrumental performers and talented composers, for their respective instruments, mark this rich epoch in the development of modern musical culture. The art of piano-forte playing, divided into two distinct schools, — one headed by Mozart, the other by Clementi, — had already reached great eminence. The pianists belonging to the Vienna (Mozart) school are Wölfl, Hummel, Moscheles: Beethoven, in the first part of his career, belonged to the same school. *J. Wölfl* (1772–1812), a pupil of Leopold Mozart and M. Haydn, was a pianist of great technical powers: in the art of free improvisation he was at one time considered the successful rival of Beethoven. His piano compositions, sonatas, concertos, rondos, variations, written principally with the view of presenting his remarkable *technique* in the

best light, are now almost forgotten. *J. N. Hummel* (1778–1837), Mozart's most distinguished pupil, was a virtuoso of very high rank. In spite of the great command he had over all kinds of technical difficulties, he respected true art too much to sacrifice the spiritual side of it to a mere exhibition of mechanical tricks. His playing was marked by great elegance, smoothness, and brilliancy. His piano compositions, consisting of concertos, sonatas, rondos, fantasias, variations, &c., are the works of a sound musician, well versed in the treatment of classical forms. His different compositions for his favorite instrument were of great importance, with regard to a solid and classical style of piano-forte playing. One of his best efforts is the well-known septet. He is also the author of a method for the piano-forte, in many points a highly meritorious work. Hummel's powers of improvisation created surprise wherever he was heard. He formed a great many able pupils, and exercised no small influence on most of the young artists that came in contact with him. *J. Moscheles* (1794–1870) was a master who, during his long career as a successful concert virtuoso, taken in the best sense of the word, and as a thorough teacher of piano-forte playing, contributed much towards a more extensive use of the rich resources of this favorite

field of instrumental music. His piano-forte compositions — concertos, sonatas, rondos, variations, *études* — everywhere evince his superiority as an intelligent, industrious, thorough musician, who meant well with his art, but who was limited in powers of imagination. Moscheles, during the latter part of his life, was professor of piano-playing at the Leipzig Conservatoire. The most celebrated of Clementi's pupils, who, in the triple character of performers, composers, and teachers, carried out, and also enriched with their own originality and ingenuity, those principles which made their master the head of so important a school, were: *J. B. Cramer* (1771–1858), especially celebrated as the author of those well-known and beautiful classical *études*, indispensable to every pianist who aims at a pure and thorough style of playing the piano-forte. Cramer's numerous sonatas, rondos, and concertos are, on the whole, antiquated. He also published a piano-forte method. *L. Berger* (1777–1839), remarkable as performer, composer, and teacher: Mendelssohn was one of his piano-forte pupils. His piano compositions, such as sonatas, bagatelles, *études*, are written in a pure and agreeable style. *J. Field* (1782–1837), the favorite pupil of Clementi, was born in Dublin, and passed the greater part of his artistic career in Russia. His claims, as an original composer,

rest on his creation of the ingenious form of those exquisitely melodious nocturnes, full of tender poetical sentiment. These unique, so gracefully formed, *genre* pictures, which no doubt inspired Chopin and other composers to write pieces in a similar form, take the first place among Field's piano-forte works, which otherwise consisted of concertos, sonatas, rondos. *A. A. Klengel* (1783–1852) was the author of a collection of contrapuntal piano pieces, published under the title "Canons et Fugues dans tous les Tons Majeurs et Mineurs." This important work, the fruit of years of labor and polishing, assures to its composer a highly honorable place in the history of the development of modern instrumental music. Other masters belonging to this epoch were: *D. Steibelt* (1765–1823), one of the first of that shallow tribe of sensational players, who lowered art to the mere level of quackery: his pot-pourris, variations, battle-pieces, and especially "L'Orage," were eagerly played by the foolish amateurs of his time, and just as much despised by real connoisseurs. A higher and more inspiring example is presented by *C. M. von Weber*, whose poetical style, in the treatment of piano-forte playing, as laid down in his fine romantic compositions for this instrument, — concertstück, concertos, sonatas, variations, polonaises, "l'in-

vitation à la valse," four-hand pieces, &c., — has exercised so great an influence on the best of our modern artists. Weber also composed symphonies, which are, however, now forgotten; while his different overtures, so ingenious in form, and so effective by means of a rich and original instrumentation, have served as models to many of our modern composers. *Prince Louis Ferdinand of Prussia* (1772–1806) was a man of great musical talent, and an able performer on the piano-forte. He composed, among other works, quartets for piano, violin, viola, and violoncello, which were held in high esteem. The prince's adviser and friend *F. L. Dussek* (1760–1812) is to be classified with the best pianists of his time. He is the author of many agreeable and once very popular piano-forte compositions, such as sonatas, concertos, rondos, fantasies, &c. Beethoven's pupil *F. Ries* (1784–1838), who had the good fortune to be the only young musician, except the Archduke Rudolph of Austria, in whom the great master took any interest as a pupil, was a meritorious, honest artist. His compositions, such as concertos, sonatas, rondos, bagatelles, octets, septets, &c., closely formed after the manner and style of Beethoven, lack, however, originality and spontaneity. That industrious and indefatigable composer, compiler, and transcriber *Ch. Czerny* (1791–

1857) is also to be named here. His greatest merits were those of a teacher; and pupils like Liszt, Döhler, Kullak, and others, gave ample proof of his fine method, and knowledge of the resources of the mechanism of piano-forte playing. Although he took in some of his earlier works, especially sonatas, a higher flight into the regions of poetical inspiration, his importance lies entirely in the direction of the merely technical development of piano-playing. That is the sole aim of the greater part of his pieces and his numerous exercises and *études;* and, as such, they fill their place in a useful and rather indispensable manner.

In France, where masters like Couperin, Rameau, Marchand, had formerly stood at the head of a flourishing school of piano-forte playing, this branch of instrumental music received a new impulse from the foundation of that celebrated institution the "Conservatoire de Musique," from which so many distinguished composers, as well as vocal and instrumental artists, went forth during the time of its existence. Among the musicians who deserve great credit as professors of the conservatoire, and who formed many able performers, we must place *L. Adam* (1758-1848), an Alsatian by birth, in the first rank. His "Nouvelle Méthode pour le Piano à l'Usage des Élèves du Conserva-

toire," published in 1802, has proved, in every respect, a useful and popular instruction-book. Among his pupils, *F. Kalkbrenner* (1784–1849) was the most distinguished. This artist's compositions, concertos, sonatas, rondos, variations, fantasies, &c., already display a predominant tendency towards the display of technical difficulties, and empty, brilliant piano-forte passages, for the sake of producing merely external effects: the poetical musical meaning is placed in the background. This manner of treating piano-forte playing is still more conspicuous with *H. Herz*, whose concertos, concert variations, and numerous fantasias, are, for the greater part, tolerably ingenious compilations of brilliantly sounding passages, intermixed with a pretentious share of weak sentimentality; a style of composing which *F. Hünten* brought down to the level of empty superficiality, and commonplace melodic phrases, tinged with the stalest sentimentality. Herz and Hünten, once the most popular writers of a certain class of piano-forte compositions, were both pupils of the Paris Conservatoire. The compositions of *H. Bertini* — the author of many justly esteemed *études;* a method for piano-forte; trios for piano, violin, and violoncello; sextets; fantasias; nocturnes, &c. — give proof of a serious mind and a pure aim.

The artistic cultivation of string instruments, and among these especially the art of violin playing, was necessarily of great importance in the development of large instrumental forms: the symphony, the overture, — the accompaniments of the opera, the oratorio, the cantata, — find their most substantial basis in the efficient treatment of the manifold resources of the family of string instruments. Space will not allow me to name all those meritorious artists who exercised a decided influence in this rich field of instrumental music. In Italy, *J. B. Viotti* (1753-1824) is to be regarded as one of the foremost masters among the immediate successors of those mentioned p. 216, vol. 1. With him artists like *Giardini*, *Pugnani*, *Campagnoli*, *Lolly*, and above all that original, fantastical, and in some respects greatest of all violin players that ever lived, *Paganini* (1784-1839) (whose virtuoso career set the whole of Europe in ecstasies, unbounded admiration, and excitement), kept up that exalted reputation which Italian violin players enjoyed among all other nations. In France a new and important school, chiefly inspired by Viotti's brilliant and substantial style, sprang up, headed by such distinguished masters as *Rode*, *R. Kreutzer*, *Baillot*, and *Lafont*. In Germany, where formerly masters and teachers like *Benda*, *L. Mozart* (the

father of the great Mozart), *Cannabich*, *Stamitz*, stood at the head of chapels, composing and advising in the interest of true art, a new artist, one of the greatest and noblest of all times, arose to give the German school a fresh impulse. I mean *L. Spohr*. Beside his, *Mayseder* and *Maurer* are worthy names, familiar to Germany's best violin players. Spohr's merits are not alone those of an admirable classical performer on the violin, but also those of a fine composer. We have already met him as one of the principal German composers of romantic operas. As a writer of instrumental music, such as symphonies, quartets, concertos for the violin, &c., he created much that is fine, and that may be counted among the best efforts of his time. Of his symphonies, the "Consecration of Tones" is considered the most perfect. But it cannot be denied, that in spite of the composer's consummate mastery over all the resources of counterpoint and orchestration, and the highly poetical intuitions that prompted his aims, his larger works lack energy and spontaneity, and, for want of these essential qualities, become monotonous and somewhat wearisome in effect. I must mention, in connection with this epoch, a composer born in France of English parents, *G. Onslow* (1784–1852), whose works, composed under the immediate influence of

German masters, are difficult to class exactly with any one of the schools of the respective nationalities with which he was connected. He cultivated music at first, as an amateur: Haydn's and Mozart's quartets, however, made such an impression on him, that he determined to become a composer, and studied the stricter rules of composition to this effect. He afterwards wrote numerous trios, quartets, and quintets. These works, of a clear form and rather pure style, are more the fruits of great perseverance, industry, and study, than those of poetical power of inventiveness and inspiration: the melodic vein of Onslow did not run very abundantly.

What artist's heart does not beat higher with delight, at the simple mention of the names of *Schubert*, *Mendelssohn*, and *Schumann*, those noble masters whose exquisite tone-forms have filled and still fill so many happy hours of ideal enjoyment; whose wanderings in the higher paths of the spiritual art-world have excited the emulation of so many followers; and whose artistic deeds have stamped our modern musical culture with an ineffaceable poetical charm? The worthy successors of Beethoven, they discovered new pathways in the realm of emotional existence, not yet touched or exhausted by that great genius; and the works they created, imbued with the youthful impression of their

noble individuality, will live side by side with those of their exalted model.

Franz Schubert, born in Vienna on the 31st of January, 1797, was the son of a schoolmaster. He received his first music-lessons while quite a child, under the direction of his father and of an older brother. Having a fine voice, at the age of eleven he was admitted into the free school of the "Convict," and, became, as such, a member of the choir of the imperial chapel, where the celebrated composer Salieri happened to be one of his teachers. In 1813, in consequence of the change of his voice, he lost his place at the "Convict" and in the choir, and went back to his parents' house, and became for some time assistant teacher to his father. His favorite occupation during all this time was, however, musical composition, which, in fact, became a necessity to his artistic nature, and which manifested itself while Schubert was quite a boy. Scarcely acquainted with the rules of composition, he already wrote "Lieder" and string quartets in imitation of Haydn's and Mozart's similar works, which formed the *répertoire* of cabinet music played at his father's house, where, as in so many German musical families, the works of the best masters were studied and enjoyed with enthusiasm. Schubert's short life passed without any great per-

sonal events. Twice he applied as a candidate for the place of musical director, — at Laybach and at Vienna, — but failed each time to secure the desired situation: others (who knows them now?) were preferred to him. He modestly strove on, within the narrow circle of a few devoted friends and admirers, seeming to have no other interest in worldly affairs, but to pour from his harmonious soul melody after melody, one still more beautiful than the other, one still more touching than the other. He died the 29th of November, 1828.

The great number of works Schubert composed during such a short life excites just astonishment. His lieder (a form of song of which he became unconsciously the creator) may be counted by hundreds; there are several operas, masses, and numerous other vocal works of different styles and forms; sonatas, trios, duos, quartets, quintets, octets, overtures, symphonies, &c., swell the rich catalogue, and bear witness to the composer's uncommonly inexhaustible, rich vein of melodic inventiveness, and spontaneity of production. One even wonders how the man found the time necessary to commit to paper, in such a short life, all these works, of which many are very elaborate. Comparatively very few of these beautiful compositions were published during the composer's

life: publishers would not take them; and the public did not yet appreciate the intrinsic value of these unique art treasures. Thus it happened that they were made known only gradually to an astonished posterity. Schubert was at first looked upon merely as a composer of fine lieder. Though perhaps greater as a song composer, his instrumental works are nevertheless remarkable productions. With regard to Schubert's merit as a composer of German songs (the lied, a form in some way different from the French chanson, or the Italian romanza or canzonetta), I must say, *en passant*, that, though many lieder were composed long before his, he first succeeded in raising the German lied to its present significance among the different modern forms of vocal music. With one stroke he reproduced the lyrical emotional mood of the respective poems which he treated, and intensified, by appropriate melody, rhythm, and harmony, the sentiment the poet had laid down in his verses. Without once neglecting what is due to the general form of a beautiful cantilena, he closely followed, by means of a naturally truthful declamation, all those delicate details of light and shade which it is within the power of the poet to describe. The composer, by means of pure musical tone, based upon an appropriately characteristic harmony and rhythm, was thus

able to raise the emotional expression of the poet to a still higher degree of effectiveness and meaning. The great family resemblance between Schubert's instrumental works and his lieder can be discovered at a glance, — the same characteristic harmonic treatment, the same cut of the charmingly melodic themes, the same boldness and originality of the modulatory changes, the same sweet and romantic expression and coloring. The form of some of his instrumental movements is very often spun out to a great length: his lavish richness of melodic thought and harmonic detail does not always atone for the want of contrapuntal thematic compactness, a manner of treatment of which Beethoven, especially, knew how to make an effective use in his great instrumental compositions.

What an inspiring example of pure devotion to art, for art's sake only, Schubert's whole career presents! He passed away without having had the advantage of hearing some of his greatest and finest works performed. It did not trouble him much whether publishers and public wanted his compositions or not: pecuniary interest never induced him to compose. His aim was to become worthy of following in the glorious path of his great model, Beethoven, and to satisfy his own high artistic ideal.

Felix Mendelssohn-Bartholdy was born in

Hamburg the 3d of February, 1809. His education, including music, was from his earliest youth most carefully directed and watched, especially by his excellent mother. The family afterwards changed their residence from Hamburg to Berlin. In this latter city L. Berger and F. Zelter became, eventually, the teachers of Felix: the former for the piano, the latter for composition. Mendelssohn's progress was, under such excellent tuition, rapid, so that at the age of eight he already was a pianist of remarkable efficiency; and, when twelve years old, Zelter declared him his best and favorite pupil. By Zelter he was introduced to Goethe, who took a lively interest in the talented and wide-awake boy. This interview with the great poet was of much influence on the mind of the young artist. Though Mendelssohn had already given ample proof of talent as a composer and a pianist, his parents still hesitated in allowing him to choose music as a profession: they appreciated too well the difficulties that beset the career of a composer; and their ambition would not be satisfied unless their son had enough strength of talent to take rank one day among the foremost artists. All that the social influence of a wealthy family could do to further his ends, and to smooth his way in the capricious art-world, was at Mendelssohn's com-

mand. Had Felix sufficient talent to warrant the expectations and hopes of his anxious parents? In the year 1825 Mendelssohn paid a visit to Paris, where he came in contact with Cherubini, to whom he played his B-minor Quartet. The veteran master's approving judgment, with regard to Mendelssohn's talent, decided the young artist's future: he became a musician. In 1827 he visited London for the first time, and laid the foundation of his future popularity in England. He afterwards became, for a short period, musical director at Dusseldorf, where he composed his first oratorio, that of "St. Paul." This was his first great step towards the high artistic position which he held, in Germany as well as in England, with such continually sustained popularity. In 1835 he accepted the place of musical director at the Gewand-house concerts at Leipzig. The cordial reception he experienced in this city, and the independence he enjoyed in the management of the musical matters over which he presided, decided him to select Leipzig as his permanent home. In spite of more brilliant offers from the King of Prussia, who created him general musical director at Berlin, — a position which he filled for but a short time, — his sympathies were with Leipzig, where he died Nov. 3, 1847.

The works of an artist being a true mirror of his own individuality, with regard to education, natural passions, and feelings, those of Mendelssohn are to be considered as pre-eminently refined. The suppleness of his talent, the liveliness of his mind, rendered him capable of seeing and grasping at once that which is formally fine and characteristic in the works of other composers. After a closer acquaintance with his method of creating new works, one almost gets the impression that this was not so much the result of an inwardly felt necessity to give his deeper emotions external expression, as the desire and delight which a versatile talent feels and takes in ideal occupation with an exquisite art. Master of all those resources which a deep and thorough study of the art of composition, in all its branches, affords, Mendelssohn's works are, with regard to form, invariably perfect. The same cannot be said of the deeper emotional contents that lie at the root of these works. Always with an eye to that which is clear and on the surface, æsthetically practicable in the construction of his different compositions, he escapes that which seems in some of Beethoven's, Schubert's, and Schumann's finest works, at a first glance, somewhat extravagant; he does not plunge into the depths of human feeling, at the risk of break-

ing with the traditional beauty of form; but he also never reaches the powerful expression of those truthful, passionate, soul-stirring strains, which give the works of the above-named masters such pre-eminence and significance. In his works of greater dimensions, Mendelssohn often becomes dry, tame, and somewhat monotonous: the subject-matter does not always suffice to fill the ampleness of the form; the interest is often kept up only by ingenious contrapuntal changes and harmonic transformations. Mendelssohn's life was a happy one: he experienced no very great disappointments; he lived in an artistic atmosphere congenial to his individuality. His soul was a stranger to those deep sorrows which are the result of a great mind's unsuccessful struggles with great obstacles, or with misfortunes of all sorts. The melancholy coloring of some of this artist's movements is more the result of a romantic longing, — the typical trait of his time, — than the external expression of any real sorrow which spread its deep shadows over his soul. The delight in the company of those exquisite, fanciful little beings, the fairies; and the charming, bewitching abode he so originally created for them (in his music to the "Midsummer Night's Dream"), — is met, with little variation of design, in many of his other instrumental movements. Among

Mendelssohn's many compositions, his concert overtures are, on the whole, perhaps the finest and most original. Besides these, I should name those elegant little piano-forte pieces the celebrated "Lieder ohne Worte," which, with regard to the title, are the composer's invention. The form, altogether, is not a new one: Beethoven in his sonatas, and Field in his nocturnes, have, among others, given us many a "Lied ohne Worte," and no doubt suggested to Mendelssohn his exquisite pieces. This circumstance, however, does not lessen their artistic merit.

Aside from Mendelssohn's importance as a distinguished composer, his artistic career was otherwise of the highest influence on the development of a true taste for the great and profound works of older masters, such as Bach and Handel. He had the gift of inspiring those who came in contact with him with a respect, love, and enthusiasm for the exceptional creations of these two giants in musical composition, and was indefatigable, through word and deed, in creating a correct understanding of those immortal monuments of musical art, of which he resuscitated many from unmerited and unpardonable oblivion.

Robert Schumann was born the 18th of July, 1810, at Zwickau, a small town in Saxony. His

father, a well-known bookseller and publisher, was a man of literary inclination, and had a fine taste for poetry. He gave his son Robert as good an education as circumstances would allow: music-lessons were included. Robert showing especial talent for music, his father entertained the idea, at one time, of placing him under the direction of C. M. von Weber. The son's desire and hope of becoming a professional artist was, however, disappointed by the early death of the father; and, to please his mother's wish, he began to make preparatory studies in law, a profession towards which he entertained the deepest aversion. To this end he first visited the University of Leipzig, and afterwards that of Heidelberg. In this latter city he came, among others, in contact with Thibaut, professor of law at the university, an enthusiast in music, and the intelligent author of a work entitled "Reinheit der Tonkunst," a book that had no little influence in again directing the attention of musical students to the art-treasures of the great old church composers. Schumann, all this time, spent many precious hours at his pianoforte, which had more charm for him than the dry pandects of the old Latin jurists. At last, no longer able to resist the temptation to follow music as a professional career, and on the strength of F. Wieck's favorable opinion of his

undoubted talent for music (Wieck was Schumann's piano teacher during his first stay at Leipzig), he succeeded in obtaining his mother's consent to give up the study of law, and to become a musician. He went at once back to Leipzig, to resume his piano lessons with Wieck: he also diligently studied the rules of composition, and made the necessary contrapuntal exercises under the direction of H. Dorn. In his great anxiety to become a piano-forte virtuoso, and in order to hasten his proficiency, he endeavored, by means of a thoughtless operation, to make his fingers more flexible, and lamed one of those of the left hand: in spite of the doctor's best advice, this lameness remained incurable. Frustrated thus in his intention of becoming a great piano-forte player, his whole musical occupation was now concentrated on composition. His first works, a book of variations, and "Les Papillons," appeared in 1831, which were followed by work after work in all the different forms, from the little piano-forte piece to the grand symphony, from the simple song to the opera and oratorio. In 1834, he founded and first published the "Neue Zeitschrift für Musik," a musical magazine, undertaken with a view of preparing an understanding and appreciation of new and broader art principles, in opposition to the pedantic and narrow views with which the

last works of Beethoven, and the compositions of Franz Schubert and Chopin, were treated by the musical press. In 1840 he married the distinguished pianiste, Clara Wieck. Her father, F. Wieck, was very much opposed to this marriage, and obstinately refused to give his consent to the union of the devoted couple. For Schumann this was a time of hard struggle; and the compositions written then are witnesses to the deep emotions of the composer's soul, alternately hoping and despairing that he ever should be able to call his beloved Clara his own. Schumann was for some time also connected with the Leipzig Conservatory of Music, in the capacity of teacher of composition and piano-forte playing. Towards the close of the year 1844, he removed to Dresden, where he acted as conductor of different choral societies. In 1850 he accepted an engagement as musical director at Dusseldorf. A peculiar disease of the brain, which finally paralyzed his mental powers, overshadowed the last years of the busy and nobly-spent life of this great artist. Death released him from his great sufferings: he closed his eyes July 26, 1856.

Apart from his compositions, there is not much excitement, not much virtuoso *éclat*, about Schumann's artistic career. Always shut up within himself, ever brooding over his own

thoughts, silent in the midst of the liveliest social gatherings, he is only expansive when he writes about the ideal of his art-principles, or about the composers he admires. In this short and necessarily incomplete sketch of Schumann, I cannot more than briefly allude to his labors as editor and writer on music. Schumann united within himself the double character of composer and author. As founder of the "Neue Zeitschrift für Musik," he exercised an undoubted influence on, and to a considerable extent directed, the current of musical opinion among his contemporaries. His biographies, criticisms, &c., though tinged at times with the visionary romanticism of his literary model, Jean Paul Richter, are distinguished by extraordinary impartiality, justice, and enthusiasm towards his brother artists and composers. As a composer, his greatest significance is to be looked for in his different instrumental compositions. Though he wrote many admirable lieder, and other fine vocal works, all the most peculiar and original traits of his talent lie unfolded in his instrumental compositions. His career as a composer may be divided into three periods. His first comprises his piano-forte compositions up to about Op. 20: it is a period of study and earnest struggle to master artistic formal expression. Having commenced the necessary contrapuntal

studies rather late, many portions of his first works often bear the marks of unclearness in construction, and some crudity in their harmonic and rhythmical development and treatment. At the same time it is to be remarked, that some of these works — like the Carnival, the Fantasiestücke, the Études Symphoniques, the Kreisleriania, the Kinderscenen, the Fantasia, Op. 17, the Sonata in F-sharp minor — already present those fine qualities which place Schumann's most perfect works so high among the best of modern musical compositions. There is so much life and passionate expression in these first works, that one feels with the composer what efforts it cost him to compress the rich subject matter he felt within him in the narrow limits of conventional forms: often these bounds were broken to gain a freer vista. The second period is marked by those admirable works, such as the piano-forte quartet, the quintet, the three-string quartets, the symphonies, the piano-forte concerto, the "Paradise and the Peri," and numbers of his exquisite lieder: here the master triumphantly accomplished all that which in form and meaning renders these works classical in the full expression of the word. His last compositions, marking the third period, are written under the influence of that deep cloud which completely darkened the last two years

of his life, and are rather gloomy in style and ineffective in form: the source from which so many beautiful tone-poems flowed runs less bountifully and clearly.

Schumann's treatment of the resources of the piano-forte is as original as it is poetical and effective. Though here and there suggestive of the style of Beethoven's last works, and of the manner of Chopin, and even somewhat of Bach's, the road he followed is entirely due to the strong individuality of his own talent. It took a long time until piano-forte players were able to make themselves familiar with the difficulties that grew from this composer's peculiar *technique*, and to find the key to those richly-colored, romantic pieces. There is nothing conventional, nothing which reminds one of mere "music-making:" everywhere we perceive poetical intentions, and logical meaning. Schumann often accompanied his shorter piano pieces with poetical titles and mottoes, not so much to give one the impression that these pieces are intended to be a close musical illustration of this or that motto, but rather as a suggestive hint of the character, emotional meaning, and conception of these compositions. He did not wish to have his compositions regarded as *bonâ fide* programme music.

In his symphonies, overtures, quartets, and

sonatas, he reaches, at times, the power and energetic expression of Beethoven: indeed, among the followers of this great symphonist, Schumann, though circumscribed by the peculiar romantic bent of his talent, and by a somewhat feminine though exquisite sentimentality and tenderness of feeling, possesses most of those qualities which rendered Beethoven so unique among instrumental composers.

François Frédéric Chopin belongs to the same epoch, and to the same group of genial masters, I have before mentioned. He was born of French parents, Feb. 8, 1810, at Zelazowa-Wola, near Warsaw. His musical talent took, at its first start, the peculiar artistic direction which gave him such eminence among his contemporaries. He made the piano-forte his exclusive organ in the embodiment of his intimate poetico-musical effusions: it became his most trusted friend, to whom he revealed the most secret thoughts of his soul. In the presence of this reliable companion he threw off his shy reserve, he forgot his assumed outward calmness and serenity. Now passionate, now loving, noble and *chevaleresque* in his aspirations, elegant and graceful in his affability, — all the lights and shades in the scale of emotion are truthfully interpreted, as by magic, by the docile ideal agent chosen and subdued by the master

mind. Chopin's artistic position, both as a pianist and composer, was a unique one. He never displayed his powers as an executant for the mere exhibition of early-acquired virtuosity, but as an inevitable means of placing his fanciful, original tone-poems in the right light, to give them ideal life. He shunned appearing before large mixed audiences: all the rich, exquisite qualities of his talent glowed with their most brilliant light in the circle of a few chosen, intimate, aristocratic, highly cultivated and refined, friends and admirers, who understood and appreciated him, and with whom he could sympathize in an artistic, social, and intellectual relation. In the treatment of the technical means of the piano-forte, he entirely wanders from the beaten track. He teaches the fingers to serve his own artistic purposes. He does not stop to consider whether he violates the rules of accepted conventionalities about the propriety of good fingering: where those rules are not in harmony with his own views, his own intentions, he boldly discards them. His supreme end is a faithful, poetical interpretation of his compositions. To do entire justice to the exuberant, rich melodic and harmonic original passages; to reproduce faithfully that dreamy, romantic, ethereally euphonious coloring, so peculiarly a quality of Chopin's music, — the technical means

of the old school no longer sufficed. He made the fingers learn a new language, a more forcible and passionate dialectic. It mattered little to him whether this or that passage disturbed the conventional quiet position of the hand. He did not write his passages merely to suit these one-sided considerations, but to satisfy his artistic poetical sense: himself a pianist *par excellence*, his genius taught him to discover new roads, new and richer piano-forte effects. At first he encountered great opposition among those professors who were then regarded as authorities in matters of piano-forte playing. The "smooth-fingered" Kalkbrenner thought it even necessary to advise the young innovator to visit his class for piano-playing at the Paris Conservatory, in order to become initiated into the excellence of M. Kalkbrenner's style and method. Chopin, however, remained Chopin, and formed a school of his own, truly appreciated and enthusiastically admired by no lesser artists than Liszt, Schumann, and other genial younger masters. The forms of his compositions grew, so to say, out of the key-board of the piano. They are so eminently connected with the intimate nature of this instrument, that it is almost practically impossible to transpose them to the mechanism of any other. The cast of the melody; the form of the harmonic

and rhythmic accompaniment; the ingenious spreading-out of the different intervals of the respective chords that form a harmonic basis, and that give the exquisite cantilena such a dreamy and peculiarly euphonious character; the sudden chromatic progressions of the different motivos, — all this was drawn, as by magic, from the hitherto most hidden qualities of the piano-forte, poetically raised by the vivifying imagination of a master hand. And herein lies Chopin's greatness: here he atones for the one-sided direction of his talent. Artists were at at first not prepared to understand and appreciate those originally-constructed melodies, so richly embroidered with such fanciful and deli cately-formed ornaments, resting upon a harmonic basis so new, and seemingly at the same time so extravagant, in its treatment of the chromatic and enharmonic progressions of the chords, and often so sudden and bold in the transformations and modulations of the different motivos, — things for which the books on thorough-bass and harmony had not yet provided any rules. Liszt, in his charming and richly-suggestive book on Chopin, says, "His character was, indeed, not easily understood. A thousand subtle shades mingling, crossing, contradicting, and disguising each other, rendered it almost undecipherable at first view: kind, courteous,

and affable, of tranquil and almost joyous manners, he would not suffer the secret convulsions which agitated him to be even suspected." His works — concertos, sonatas, ballades, valses, polonaises, mazurkas, scherzi, &c. — are a faithful, poetical revelation and translation of his enigmatical nature. The Polish national dances and people-songs form a rich episode in Chopin's compositions, especially in the mazurkas and polonaises. Though classified with *salon* music, these dance-forms are unique, fanciful tone-poems, embodying all the composer's sweetest remembrances of his happy youthful days, and reflecting as well his deepest sorrow and anger at the thought of the unfortunate situation of his unhappy fatherland.

Around these masters, Schubert, Mendelssohn, Schumann, and Chopin, and somewhat influenced by them respectively, we perceive F. Hiller, F. Lachner, J. Rietz, H. Esser, W. Taubert, H. Dorn, St. Heller, the Dane N. Gade, the Hollander Verhulst, the Englishman W. Sterndale Bennett, — all men of fine talent, thorough knowledge of the manifold resources of their art, and ripe experience in the exercise of their profession as successful composers and teachers.

The art of piano-forte playing, on the basis of the style of Mozart, Hummel, and Clementi

and his pupils, has reached an uncommonly high and brilliant development, both with regard to extraordinary technical execution and poetical expression, at the hands of Chopin, Thalberg, Henselt, Clara Schumann, and Liszt. Space will not allow me to enter here into a detailed enumeration of the incontestably great merits of these representatives of modern virtuosity on that universal instrument, the mastery over which seems, in our time, to be the sole object of our ambitious young generation, with or without sufficient talent to warrant any successful future career. Among contemporaries, and, with regard to individual inclination and talent, followers also, of the above-named great artists, are to be counted Prudent, Alkan, Lacombe, De Konsky, Rosenhain, Litolf, Kullak, Willmers, Dreyschock, Schulhoff, Tausig, H. v. Bulow, A. Rubinstein. Some of these performers, following the example of Thalberg, made the study of beautiful tone cultivation the supreme end of their artistic endeavor. Thalberg, in his ingeniously-put-together fantasies on favorite opera themes, and in his *études*, gave students ample opportunity to reach this end of a one-sided tendency. Others, like Tausig, von Bulow, Rubinstein, following the example of Liszt, placed their eminent *technique* at the service of a higher

kind of art, by the poetical and truthful interpretation of master-works from all schools.

Among distinguished modern organists, such men as Rink, Hesse, G. Ritter, Haupt, E. F. Richter, F. Schneider, Herzog, Engel, Dr. Faist, &c., by means of their suitable, sound compositions, and their practice as efficient performers, have always striven to adhere to the true character of this noble but one-sided instrument. In opposition to their style, Batiste, Lefebure-Wely, Best, Lemmens, and other organists, belonging to a certain modern direction of organ playing, not being satisfied with that which the organ can do well, and utterly misunderstanding its true æsthetical resources, have tried, assisted by the wonderful improvements in its mechanical construction by ingenious organ-builders, to draw it from its own sphere, recklessly demanding from its somewhat coy and rather heavy mechanism, and its slowly responding mass of sound, the manifold rich expressions of modern orchestration, with its dazzling brilliancy, sharply marked rhythm, and often fantastically romantic coloring. Ingenious as some of their transcriptions of overtures, movements from symphonies and string quartets, may be, they are, in my opinion, out of place when played on the organ; and, when compared to those real organ compositions written in

accordance with the true nature of the instrument, of which those by S. Bach are the grandest and most perfect types, not worth the trouble of study.

Among great violinists of the recent past and our own time, worthy disciples of the great masters of the respective French, Italian, and German schools, are to be counted Ole Bull, F. David, Lipinsky, De Beriot, Ernst, Prume, Bazzini, Sivori, Vieuxtemps, Wieniawsky, Laub, Singer, Bott, Artot, Joachim, Sarasate, Wilhelmy.

The general character and aim of our present epoch of musical culture seems to be preeminently that of the reproduction of masterworks of past epochs: hence we must explain the overwhelming number of efficient (and inefficient) performers on those instruments which are successfully admitted into the concert-rooms; and hence, also, that anxious and pretentious striving of every "barrel-organ-grinder" to become a conductor of a "popular orchestra" or of a "half-starved" choral society; for, after all, these musical professions and occupations rest more or less upon mechanical dexterity; the much-talked-about poetically true conception, which this or that band-leader is said to have of great master-works, is, in most cases, a stereotyped phrase learned by

heart, and used to impose upon the crowd. Poetical fancy and imagination, the exceptional gifts of real talent and genius, would be an encumbrance to the selfish purposes of those mercantile imitators, and therefore are not to be met with among them. Since music has been made such a lucrative article of merchandise, the former freshness and spontaneity of a genuine artistic enjoyment of fine works seems to have deserted our concert halls: *blasés* audiences, influenced by *blasés* critics, and successfully exploited by cunning managers and musical speculators of all colors, are continually craving for "novelties" on the programme: they are like children, who, in the midst of all abundance, still wish and cry for unknown things.

It is, on the other hand, however, a consolation, that, in the midst of this general aspect of art-matters, where the original limits of styles, peculiar schools, and individualities, are in danger of being entirely effaced by the levelling influence of a merely technical and too-many-sided musical culture, the art of composing works in large forms, which, after all, is the result of the highest natural gifts, deepest studies and knowledge, of a truly musically organized mind, is not entirely neglected; and many of the compositions written in our days

will probably force future generations to judge better of our original productions than contemporary critics are inclined to do. Foremost among these able composers of to-day are, in Germany, Volkmann, Kiel, Raff, Reinecke, Brahms, Bargiel, Bruch, Abert, Grimm, Goldmark, Grädener, Rubinstein; in France, Félicien David, Reber, Bizet, Gounod, Reyer, Saint-Saens, Weckerlin, Massenet; in England W. St. Bennett, Macfarren, Sullivan, Smart. A unique position among them all is occupied by *Berlioz* and *Liszt*.

Hector Berlioz, the son of a physician, was born at Côte-Sainte-André (Departement de l'Isère), the 11th of December, 1803. His father, wishing him to become a physician, directed his studies and education accordingly. At the age of eighteen he was sent to Paris to follow the regular course of the medical school. His love for music found new food in the gay and artistic capital; and, no longer able to resist the temptation of becoming a musician, he threw up the study of medicine, against the formal direction and wish of his father, and entered the Paris Conservatoire of Music, where he joined the class of composition, under the immediate instruction of Reicha. This step offended Berlioz' father to such a degree, that he refused him all pecuniary aid

in future: the young musical enthusiast, in order to make a living, was obliged to give lessons on the guitar, and to accept a place as chorister at the "Gymnase Dramatique." Soon, dissatisfied with the slow and strict manner in which composition was taught at the conservatoire, Berlioz left that institute, determined to choose his own road, regardless of any conventional method and plan of study. At this epoch romanticism began to gain ardent disciples in France; and Victor Hugo was considered the most talented exponent of that new French school of poetry, in direct opposition to the old, classic one. Berlioz entered with all the earnestness and *verve* of a warm enthusiast into the new artistic tendency; and his aim was to transfer to the domain of music, that which Hugo and other poets were doing for dramatic poetry. Advised by friends, and probably himself appreciating the direct artistic advantages likely to accrue from a successful competition for the first prize annually awarded by the conservatoire, he concluded to re-enter the institute: this time he frequented the classes of composition under Lesueur. In 1828 he gave a grand concert, the programme consisting entirely of compositions from his own pen,—the overtures, "Waverley" and "Les Francs-

Juges," and the symphonie fantastique, "Episode de la Vie d'un Artiste." In 1830, after several previous attempts, he finally succeeded in winning the first prize (Grand Prix de Rome) on the production of his cantate "Sardanapalus." Now entitled to pecuniary assistance from the French government, and according to the stipulations of the rule of the conservatoire, he went to Italy to extend the horizon of his knowledge by the study and observation of Italian art. Although he entered on his journey with great expectations, Italian musical matters could not give him much satisfaction; he found little that interested him, and little that harmonized with his artistic ideal; he therefore shortened his sojourn there as much as possible, and returned to Paris to pursue his own tendencies and favorite plans, strengthening his talent by a careful, intelligent study of the scores of Gluck, Weber, and especially of Beethoven. He at the same time composed and successively produced his great symphonic poems, "Harold en Italie," "Romeo et Juliette," "Le Retour à la Vie," symphonie fantastique et triomphale; the overtures "King Lear," "Carnaval Romain," "Le Corsaire;" the legend "La Damnation de Faust;" the oratorio "La Fuite en Egypte;" the grand operas of which I have already

spoken, and divers vocal and instrumental compositions. He was also active as a musical writer and critic, in which capacity he remained for many years an important contributor to the "Journal des Débats."

He died the 9th of March, 1869.

Berlioz' position as a composer was, on the whole, a difficult one to the very last. One is justified in saying that he was a martyr to his own artistic principles and aims: he pursued, with unwavering courage and steadfast steps, the thorny road that led to his art ideal; though sensible of intelligent recognition and appreciation, he could not make concessions to please fickle audiences. He was not to be dictated to in his own domain: seeing how little his countrymen were inclined to understand him, and feeling the unmerited injustice which his compositions received at the hands of envious contemporaries, he resigned himself to his fate, and patiently waited and waited.

I have already shown that the cultivation of purely instrumental music is not, and never was, the strong point of French composers: their ideal is the opera. Berlioz, at the outset of his career, and led by the strong natural inclination of his talent, made the study of instrumental music his chief endeavor: the works of Beethoven were his ideal models,

and gave his mind that artistic direction, by means of which he made the greatest mark in the art-world. But, however, he did not at first meet, in his own country, with that recognition and sympathetic appreciation which, when experienced, lifts the artist to higher and greater efforts. Pedantic conventionalism and pretentious ignorantism were in league to oppose him at every step. He was abused for his boldness in having chosen a new road, and discarded the antiquated art-principles of past times: he was ridiculed for having found it necessary to make use of a greater variety of instrumental means to give his symphonic movements faithful coloring as seen through his mind's eye. According to my opinion, it is a great pity, that, in the interest of the development of instrumental music in France, the art-spirit of the critics and audiences of Paris was not large enough to understand and feel the wide importance of Berlioz' efforts. Though he gained, here and there, some enthusiastic admirers, principally among the younger generation of artists (Paganini, after the performance of Berlioz' great dramatic symphony, "Romeo and Juliet," was so enraptured that he sent the talented composer a check for twenty thousand francs, declaring him at the same time the worthy successor of Beethoven), the signifi-

cance of his endeavors, and the meaning of his tendencies as an original instrumental composer, were, in a broader sense, first recognized in Germany. There, artists and critics like Schumann, Lobe, Griepenkerl, Hanslick, and Liszt, directed the attention of the musical public to Berlioz' works, speaking of the bold innovator and his compositions in terms of the warmest praise and appreciation. In 1842, he was induced to visit Germany for the first time, arranging in the principal cities grand instrumental concerts, the programmes consisting entirely of his own works. Everywhere he was received, by artists and public, with marked distinction and unrestrained admiration. He afterwards repeated the visit with the same artistic results. In Paris his works were almost absolutely ignored by the great concert institutes; and now, at long intervals only, a timid trial is made with a fragment from this or that of his greater works. This is discouraging, when one considers how many inferior works find an undeserved and repeated hearing. Berlioz may be considered with right as the forerunner of a new school of instrumental music. Though artists and critics are yet divided in their views with regard to the real merit of Berlioz' efforts, if appearances do not deceive me, the time is not

far distant when his claims, as one of the finest of modern composers, will, I believe, undoubtedly be confirmed by history.

Programme Music. Following the example of Beethoven, Berlioz was, so to say, the first bold mind that endeavored to embody in his instrumental compositions poetical ideas suggested by historical and dramatic events in the life of men. Where Beethoven, however, was satisfied to hint, by means of a short title or motto, the mood that guided his imagination in the peculiar formal construction of this or that composition (the Eroica, the Pastoral Symphony, the Ninth Symphony, the sonata "Les Adieux, l'Absence, et le Retour"), Berlioz chose to reveal his method of composing, by accompanying his great symphonic works with more elaborate programmes, thus giving a minute exposition of the emotional meaning of his various movements. Narrow-minded critics and fossilized artists, walking knee-deep in antediluvian soil, still gossip about the purely musical laws that should exclusively govern the composer in his efforts. Such men, admitting nothing that runs against their obstinate ideas and judgments, condemn Berlioz' compositions without mercy, and, with his, all similar endeavors. A mere title, faintly suggesting that the composer of an overture or a symphony, while writing it,

was under the influence of this or that emotion, suffices to prejudice their sense of hearing against the work beforehand. Generally too superficial in their technical knowledge of musical construction, often too indifferent to look a little closer into the organic development of a composition of Berlioz' calibre, they only cant, in hackneyed phrases, about the frivolity of the endeavor to compress the contents of a poetical programme within the limits of instrumental music. And yet the right, which they obstinately refuse to such a composer as the one in question, who, above all others, ought to know best what he is about, they make ample use of in their own critical descriptions of newly performed symphonies, overtures, &c. What sensible artist or critic of to-day will quarrel with a composer who thinks it necessary, for the right understanding of his work, to publish the poetical ideas taken either from dramatic events of life or from the fanciful creations of great poets? — circumstances which may have inspired the composer, and consequently in a great measure influenced the form and character of his composition. A musical work must mean more than a mere logical progression and arrangement of agreeable melodic motivos, solely constructed according to the laws of harmony and counterpoint: a deep emotional

meaning must give these motivos life and substance. All great symphonic composers, from Haydn to our time, have willingly received poetical suggestions and inspirations, either from the touching or grandiose scenes of nature, or from fine passages in the works of great authors. That a symphony, or any other instrumental composition, must necessarily possess a lower grade of excellence, if accompanied by a programme or poetical motto, is just as little true, as that an instrumental work must be fine because it does not express any thing but its own specific musical ideas. More superficial, tedious music has been composed without the influence of a programme than with it. If once we admit that music is the expression of emotion derived from the experience of joy or sorrow, then I do not see why a composer like Berlioz must be condemned, *a priori*, for revealing the kind of emotion that guided his pen while forming his works. We expect, of course, from a composer a highly cultivated literary taste and mental refinement: a "Battle of Prague" programme is scarcely fit for ideal musical suggestions and illustrations. But any one who knows how to analyze a complicated instrumental work will find that Berlioz, aside from his programmes, has formed the different movement of his symphonies in entire accord

ance with the general laws of composition. Endowed with a great, vivid imagination, and a keen, penetrating intelligence, he is not always satisfied to follow a beaten track. He develops his forms according to new contents: he discovers new ways and new forms of expression, of which he makes ample use. To mention only a few numbers of Berlioz' symphonic works, — the "Scene d'Amour," and the "Queen Mab" scherzo, from "Romeo and Juliet;" "Harold in Italy;" especially "La Marche au Supplice," the overtures "Les Francs-Juges" and "Carnaval Romaine," — are, considered from a musical point of view merely, remarkably fine creations.

Berlioz is the instrumental composer *par excellence*. He stands unsurpassed in his knowledge of the almost inexhaustible resources of the instruments; he treats the orchestra in the manner of a virtuoso; all effects, the most delicate and subtle to the most powerful, are at his ready command; the melodic periods of his pieces naturally grow out of the nature of the respective instruments; his orchestra, even when it becomes the vehicle for the expression of horror and desperate passion, remains, nevertheless, always euphonious. The reproach that Berlioz' musical works have been, for the greater part, composed merely with a view to exhibit

his ingenious combinations of fine instrumental effects, is as unjust as many other false accusations published at the master's expense. Being in possession of rich material, he, like the experienced painter, uses his colors in order to give his tone-pictures more varied tints and a richer glow. Blood ran quickly and warmly in his veins; and his symphonic movements are often clothed in the exuberant richness of tropical nature. Berlioz, with regard to orchestration, is a poet also. No earnest, striving modern composer can, for his own good, avoid a close study of Berlioz' compositions. It is only the prejudiced pedant who will shut his eyes to the intrinsic merit of this composer's works. Nor is it necessary to become a slavish imitator of Berlioz' style, because we admire his compositions: a broad-minded composer will always have strength enough to preserve his own individuality.

Franz Liszt (born at Raiding in Hungary, the 22d of October, 1811), after having passed through the most brilliant, romantic, and in every respect remarkably rich and important, career of all piano virtuosos, astonished the art-world not a little by the production of a number of large instrumental works, — his "Symphonic Poems" ("Symphonische Dichtungen") and several great masses and oratorios. It is not my

purpose to give a detailed analysis of these works here: I think the time has not yet come to venture on a final judgment with regard to this extraordinarily great artist's efforts and labors as a composer. Views and opinions regarding our modern art-aspirations, of which Liszt is one of the greatest exponents, are necessarily still divided and uncertain: the sympathies and antipathies, awakened by the personal influence of interested friends and opponents of this or that bold explorer, do not yet allow that reposeful, unprejudiced, critical insight, most necessary to appreciate at its just value that which is original, individual, or æsthetically true and beautiful in the aims and creations of our art-epoch. How often history unmercifully upsets the taste and judgment of a preceding generation! posterity often goes into raptures over those very works which the wiseacre critics of a contemporary artist have so often conclusively condemned as total failures. Mere criticism, however, never yet succeeded in making fine composers; but it has often confused the judgment of those artists who lacked strength of individuality enough to follow the inspirations of their own talent, fortified and enlarged through the example and study of great masters and their works.

Liszt, though universally admired and ac-

knowledged as the greatest pianist that ever lived, has, with the exception of a comparatively small phalanx of devoted disciples, not yet found general recognition as a composer. While his admirers pronounce his compositions in every sense the highest efforts on record in the realm of modern musical art; his opponents (and their number is still very large) regard him as a kind of musical demagogue, whose only aim is to destroy the acknowledged classical symphonic forms, — an ambitious musician, who boldly attempts to substitute in place of the old sacred forms a new and inadequate one, not being able himself, for want of sufficient melodic inventiveness, to make an effective use of the conventional one. He was thus forced, they say, in order to cover his inefficiency as a melodist, to select, *nolens volens*, the particular form of his symphonic poems, the construction of which, we are told, is rather easy to manage. This is, however, one of those assertions which must be successfully put in practice before they can be conclusively proven. As it is and has always been my aim to be, as far as lies in my power, unprejudiced in my judgment with regard to the works of any school or any composer; and as I at present live in a country where one is not forced, for the mere sake of partisanship, to be, with regard to taste, exclusively German, French, English, or

Italian, — I have invariably striven to appreciate and judge of musical compositions, according to those universal laws of musical beauty which form the basis of musical art itself, and which necessarily expand with the development and expansion of the different forms which are the vehicles for the emotional expression of every epoch. I sincerely believe in the progress of music; and must confess that I see more of a future in the works of Schumann, Berlioz, Liszt, and Wagner, than in those of Mendelssohn and his adherents. There I see the genius of future growth, development, and active life; here the ripe fruits gathered from the field of past art epochs, and consequently already on the verge of decay. To build a musical future upon Mendelssohn's works, is to build upon an already exhausted field. It is true, much in the works of the so-called "musicians of the future" *seems to us* as yet extravagant, incoherent, and at times even rather coarse and noisy; but, on the other hand, these compositions are so full of spiritual life, they are so rich in exuberant subject matter, that, though we are now accustomed to do every thing at the rate of electro-telegraphic time, the form and contents of these works will not become exhausted by our present generation. Artists create and form the judg ment of an art-epoch; and to the progressive

artist the above-named composers' works will invariably present more than a passing interest. It is not worthy of the intelligent artist, to limit his whole sphere of activity to the mere enjoyment of the fruits of the labors of past art-epochs: he must help to build up a new one, help to prepare the field for new growths; stagnation is death. Rather err honestly; but do not paralyze the spirit in its onward activity.

In accordance with the reasons above mentioned, I shall for the present limit myself to a succinct examination of Liszt's method of composing. This artist, similar to Berlioz, is wholly a disciple and exponent of the form called "Programme music," — a style, which, in spite of the strongest opposition of the old conservatives, is to-day generally adhered to by the most prominent composers. The poetical programmes Liszt chooses are, as it well may be expected from such a highly intelligent and penetrating mind, pertinent, and full of great musical suggestions. The form of his symphonic poems is not that of the symphony as developed by Haydn, dividing it into four distinct contrasting movements, but rather that of Beethoven's last string quartets, the different movements leading into each other without interruption. Another peculiarity in Liszt's

compositions in question here is, that he generally develops his whole form out of one principal theme, sometimes out of one melodic motivo: this he curtails, enlarges, varies, according to the laws of rhythm, tempo, harmonization, counterpoint, and periodic construction, done here in the freest and most fanciful manner. By means of these different transformation of one main idea, the whole form gains a highly characteristic unity without becoming monotonous; the lights and shades produced by the different gradations and climaxes thus naturally belong to the whole picture; all the varied contrasts have an intimate connection with and relation to each other. These compositions, although sacrificing to some degree the compactness of the different separate movements of the old symphonic form, and approaching here and there, the style of free improvisation, are, however, far from being planless compilations: a most intelligent masterhand has prepared and developed every phrase and period with rare ingenuity and aim of purpose. That which seems, on a mere superficial glance, incoherent, and arbitrarily put together, is, when closely examined, nevertheless found to be of a logical progression and poetic continuity. The most bitter opponents of Liszt's style and method of composing are, however,

forced to acknowledge his great mastery over the rich material that forms the basis of his symphonic poems; his power of harmonic modulation seems inexhaustible in new and effective ways; the variety of his rhythmical changes imparts to every respective period new intensity of life; the thematic development of a melodic motivo, or of part of it, evinces a great degree of imagination and fancy. With regard to effective and brilliant orchestration, following faithfully the poetical meaning of every phrase, of every motivo, of every passage, Liszt is second to none. Orchestral coloring, and thematic-harmonic development, are means, which in his works are, however, inseparably connected: one calls forth the other, logically and naturally.

That Liszt knows well enough how to make use of the old form of symphony, when, according to his judgment, he finds it expedient and necessary for the expression of his poetico-musical intentions, his "Faust Symphony" and "Dante" have amply proven.

Whether the great and noble artist will live to see his compositions more generally understood and appreciated, apart from his own magic personal influence, is yet an open question.

ELEVENTH LECTURE.

MUSICAL LITERATURE.

In the following catalogue I have endeavored to present to those of my readers who take a deeper interest in the rise and progress of musical art, a list of some of the best works known to me in musical literature. Music, though comparatively a modern art, is already the subject of quite an extensive literature. Much of it however, as is the case with literature in general, is of very little value to the student who looks rather for valuable and trustworthy historical and theoretical information, concerning the different phases of art-culture and the development of past ages, than for mere curious anecdotes, or anomalous essays on topics that could never be put into practice in real art-life, or the fanciful whims of pretentious amateurs (for everybody thinks himself able to write about music), all of whom, it still sometimes occurs, believe they have discovered something new, when their fabrications, in general, turn

out to be the childish productions of inexperienced, illiterate, and illogical minds. I shall not mention those endless lists of instruction books and theories, by means of which one is made, *in a very short time*, a perfect performer on any instrument; or those wonderful new systems of "voice culture," by means of which "any person" (that is, who has money to pay for lessons) can be made a fine singer. These and similar concoctions I leave to the mere collector of books, who appreciates quantity, and buys up pell-mell, with uncritical passion, for the mere satisfaction of possessing a thing, and whose book-shelves are only to be looked at from a distance.

The reader I have in view is the earnest, striving artist, who looks upon the cultivation of musical art as a much higher mission than the practice of musical-monetary speculation; that artist, who, when disheartened and discouraged by the depressing influences of the cold prose which surrounds him in his daily intercourse with a merely materialistic life (a gulf that has swallowed up so many promising talents), may take refuge among the faithful records of the spiritual existence of his art, to gather the new strength, new hopes, new faith, so necessary for the steady, unrelenting fulfilment of his great duties, so indispensable to

keep the artist's mind fresh and pure, so suggestive and fructifying to the imagination, with healthy and rich fancy. The artist, in the best acceptance of the word, can no longer, in our active time, afford to live in blessed ignorance of all that happens and has already happened in our rich art-life. The day of solitary, idyllic dreaming over one's own ideas, building romantic castles upon the pillars of one's own thoughts, is gone by. The stream of art-life is a highly agitated one, and is full of threatening rapids: one needs to be a good swimmer not to be drowned in the current. We are no more satisfied with the productions of our own time only, however important they may be: the treasures of by-gone days are dug up from under the dust of libraries, and presented again to the artistic enjoyment of intelligent connoisseurs. The mere perusal of incidental journal articles, generally written in haste, and not always under the best influences, and very often by incompetent pens, is not sufficiently healthy food to nourish the eager artist's mind. Serious, forbearing thoughts on matters of art are the result of long experience, based upon thorough and earnest studies.

The reader I have also in view is the conscientious art-critic, who is not satisfied with merely recording more or less correctly the

artistic events of the day, but who follows, in the spirit of the real artist, the different transformations to which art, in its development from epoch to epoch, is invariably subjected. The duties of an art-critic, *par excellence*, are imperious as well as honorable ones, if honorably exercised, and, in this case, full of benefit to the real advancement and understanding of art as agent of æsthetical refinement and culture. Placed between the artist and the public, the critic's office is to interpret to the latter those laws of beauty and poetical truth which govern the artist in the production of new art-works, or in the reproduction of standard ones; and, by this means, to awaken among the people a genuine interest for art and artist, and with this a higher degree of intellectual art-enjoyment. For art, though appealing in the first instance to the merely sensuous side of man's existence, will always remain deprived of its idealistic functions if deprived of the purifying light of intelligence.

It is well known that the æsthetics of any special art rest on the theoretical and historical development of that art. Æsthetics are, so to speak, the summing up, the quintessence, of all the artistic results gained by philosophical researches in the different branches and forms of this or that peculiar art, or of all the arts taken

in a collective manner. We have, therefore, a right to ask of the musical art-critic, that he be well versed in the whole mechanism of musical art. He does not need to be a productive composer; but he should be well acquainted with the nature of the means that constitute a composition. He does not need to be an accomplished instrumental performer or singer; but he should, at least, have thoroughly mastered the rudiments of these branches. A good ear and a general literary education are not guarantees enough to stamp a person as a competent critic, and especially when, as is so often the case among us, the appointed critic to any influential daily journal or periodical does not know how to compose, play, or sing. What enlightenment on the subject of art can the public expect from such a source? *Exempla sunt adiosa!*

It is a great pity that the branch of musical art literature is so totally neglected by the committees of our great public libraries. The few volumes which have accidentally found their way to the shelves of an Astor, a Mercantile, and other important public Libraries, of course were bought or presented without regard to plan for, or understanding of, what is needed to fill that gap of art-literature, so keenly felt by the real musical student. No other art enters into every-day life in the same propor-

tion as, or exercises greater æsthetical influence on modern social gatherings than, music; and yet, among hundreds of rich musical amateurs, there is not one who feels, beyond the mere mania for superficial, sentimental gossip about art and artists, the want of a more thorough enlightenment on art-matters. Many play the piano and sing; and, in spite of this, they never perceive the ridiculousness of their critical and æsthetical pretensions. I must, however, confess that the material from which our music-teachers have been, in general, so far recruited, is not fitted to form the foundation of a healthy art-cultivation. This is, to a very great extent, the cause of the grafting, upon such a young and healthy branch, such miserable, sickly twigs: they never will be strong enough to bear good fruit.

The importance of forming musical libraries, composed of good, reliable works, both theoretical and practical, should be encouraged by every musician who has a sincere esteem for his profession, and a true love for his art. No legitimate means should be neglected to build up a substantial, strong dam against the wild, incoherent stream of a mercenary troop of mere speculators, who feed on the very life of our art-development. With the sacred name of *Art* on their blasphemous lips, they cleverly

manage to deceive uneducated, inexperienced, credulous audiences, and to confuse and corrupt the growing taste and judgment of the rising generation. Everywhere the disciples of mere speculation for material ends try to get the control over our most promising institutions. Reckless in their enterprises, unscrupulous in the use of their means, of a devouring activity in the execution of their plans, devoid of all sense of modesty and sensibility, — all that they look for, conspire for, wish for, is great notoriety in musical matters; for then the duped public believes in them, blindly follows them, and willingly buys their shallow ware. Mere speculation, be it for money's or social influence's sake, presides at the organ and church choir, arranges musical festivals and conventions, directs our conservatories, musical colleges, and academies. To such influences, in general, instruction in singing in our public schools is abandoned. The idea of true art-culture is thus made a mere scaffold for the advertising *signboard*. How can persons teach the principles of an art of which the very alphabet is to them an unknown thing? What culture may we expect from such teachings and such examples? This state of things becomes still more discouraging, when artists, of whom one has a right to expect a higher stand-

ard in, and a more conscientious fulfilment of their duties towards, art, — expectations to which their once good aims gave rise, — sink to the level of mere musical speculators also. Alas! their greatest achievements in art are now reduced to mere empty talk and whims, behind which they seek to hide their too conspicuously mercenary motives. Of the few efforts which have been so far made to collect musical libraries by some public institutions and private gentlemen, I shall have occasion to speak in another future work (historical sketch of "Music in America.") I trust, however, that, by means of these lectures, I have done some public benefit towards the advancement of true art-culture, and have been able to direct the musical student to the right sources of trustworthy information and enlightenment on art-matters. I often receive letters from music-teachers from all quarters, asking advice with regard to this or that work, or the best way of collecting a useful library, &c.: I have therefore concluded to add to this second volume of my "History of Music" a list of theoretical works, which will cover this whole ground of musical literature. I should have liked, at the same time, to accompany this list with a similar one, chosen from the catalogue of practical works, both instrumental and

vocal; but space will not allow me to do this at present. I consider this of the greatest importance for a thorough understanding and appreciation of the practice, style, and forms predominant at this or that historical epoch. One is only able to form a judgment, on comparing historical or theoretical assertions with the best works of the principal composers that lived at such a time. Musical libraries, collected by amateurs, are too often deficient in this regard: they only give one side of the question. It is, for instance, this utter absence of all practical compositions that prevents students from being able to form an adequately clear idea of the style and form of Greek music. Most of their theory is well known to us: the manner of their singing and instrumental playing is not; all our knowledge in regard to that rests upon hypothesis.

I have divided the whole subject-matter under the following headings, giving the necessary explanatory remarks, when I have found it desirable for the convenience of the reader: —

A. Ancient music.

B. General history of music.

C. Historico-musical specialities, tours, memoirs, reminiscences.

D. Church music.

E. The opera, dramatic music.

F. Treatises on harmony, counterpoint, thorough-bass, composition, musical grammars.

G. Instruction-books and methods (both for vocal and instrumental music), of importance with regard to their historical value.

H. Works on acoustics and theory.

I. Æsthetical and critical works.

J. Biographies and letters of celebrated composers.

K. Encyclopædias, dictionaries, and bibliographical works.

L. Magazines, periodicals, journals, almanacs.

A. — Ancient Music.

I wish to have it understood that in commencing the narrative that forms the subject of these lectures, I did not ignore the fact that our modern music is rooted, in more than one sense, in that of the ancients. However, at the time Christianity began to make its influence felt on the growth and progress of a new civilization, the thread that connected the faint beginnings of our modern music (Christian music) with the practice of the ancient civilized nations that were now gradually retreating before the power of the new light, was so thin and indistinct in form, that we are justified, in more than one respect, in dating modern music from the

rise of the Christian era. The new civilization, based upon Christian principles, gave musical art a new and deeper meaning, which necessarily also created new and adequate forms, essentially different from those of ancient art-practice. This difference is so great, that, but for the elementary physical material, — the mere production of tone, — there remains scarcely any resemblance between ancient and modern music. I shall here give my views, and a short historical sketch, of ancient music. The student who is fond of speculative historical investigations will find ample food for further information in the appended list of books that treat of ancient music.

The musical forms of the civilized nations of antiquity are veiled in darkness to us, since scarcely any trace of their practical exercise remains. With these nations, music was especially of service in the worship of the gods, and, as among the Egyptians and Israelites, was subject to certain rules and regulations. But it also accompanied, enlivened, and elevated the worldly events of life; for music is no invention. Its seed lay dormant in the breast of primeval man; and, with the progressive intellectual development of the human race, it also gained in expression, and approached perfection even, more nearly. There can be no doubt but

that the Egyptians, obtaining their knowledge from the Orientals, practised vocal and instrumental music; for they possessed a harp nearly six feet in height, with thirteen strings, besides other instruments. But we do not know of what kind their music was. And we are as little able to form a distinct idea of the Israelites' temple-music. They certainly learned from the Egyptians. Moses undoubtedly had opportunities, while in Heliopolis, of studying the Egyptian temple-hymns, and of adapting their form to Jewish temple-service. We know, at least, that vocal and instrumental music was in use among the Jews; and that, under David and Solomon, singers and players were divided into orders and classes, with directors and masters at their head. The Psalms, too, contain many allusions to musical performances; but, in spite of all this, we have not been able to remove the veil that still covers the temple-music of the Jews, with that of other old races. It is probable that the first Christians made use of some of the old Psalm-melodies for their worship. It is also not improbable that remains of old Hebraic psalm-tunes are still preserved in many synagogues of the scattered Jewish people; but, in spite of industrious endeavor, it is still impossible to point out these remains with any degree of certainty. The nature of

the instruments used by the Israelites does not lead us to form a very high opinion of their instrumental music. Though the expounders of the Psalms praise it in an extravagant manner, and conclude that the organs, flutes, violins, &c. (which they imagine to have been played in the temple), must have sounded finer than our instruments, it is more likely that the instrumental performances of the "four thousand singers of praise," who had charge of the temple-music under David, were nothing but what we should term drumming, twanging, rattling, and scraping. We know a little more about the musical capacity of the Greeks, but only as regards the theoretical side of their music. We know that they borrowed from the Egyptians, as both people possess many songs (Linos' Song of Complaint), and things relating to music, in common; besides, Greece had commercial relations with Egypt from an early period. The cultivation of music among the Greeks already began to elevate it towards the rank of a distinct art; although it seems to have been nearly always dependent on poetry with them, and, in respect to melody and rhythm, was always accompanied by the syllabic quantity and the rhetorical accent (cæsura). If it did not yet rank equal to the other in significance, it already possessed its own artistic history, which was

divided into three epochs. The first extended from past ages to the epoch of the Doric migration, one thousand years before Christ. The culture of music had then probably reached the same stage as among other old nationalities. The second epoch covered the period between the Doric migration and the Peloponnesian war, from 1000 to 401 B. C. During this epoch Grecian music attained its highest development. Art-history has handed down to us the names of many distinguished artists of this epoch. Musical tournaments were already held at the national festivals; choruses and dances enhanced the glory of divine sacrifice. But music, in the closest connection with poetry, still preserved its simple religious character, though now keys and rhythms began to form, and more perfect instruments came gradually into use. In the third and last epoch, great changes took place in the nature of Greek music: it threw off its allegiance to poetry; virtuosity reached a high degree of finish; a new mode of teaching took the place of the old one. In this stage of development, music passed over to the conquering Romans, among whom she sank from her high degree to the condition of the servant of luxury and splendor, losing her artistic consequence, and finally disappearing.

The music of the Greeks was based upon

melody: harmony, in our sense, was not known to them. Though they possessed a satisfactory method of musical instruction, and though they understood the significance of the consonant and dissonant intervals (through the tone-system of the Pythagoreans and Aristoxenos, 350 B.C.), they never seem to have rightly solved the problem of a satisfactory simultaneous sounding of these intervals. The old Greek authors have much to relate of their fine instrumental music, and also mention the names of celebrated players on the flute, lyre, &c.; yet we can scarcely form an idea of what their instrumental music really was. Supposing that those few specimens of their lyric songs which have reached us are quite genuine, they seem to be the product of a nation, that, in a musical sense, has not yet passed out of the period of childhood. The Greeks also possessed an original system of musical notation (semeiography): at least, theirs is the only one that has reached us from past ages, through Alypius of Alexandria, who lived 100 B.C. These characters, apparently formed from the letters of the alphabet, only gave the height and depth of tone, but did not express the duration of time, which was probably explained in the metre of the verse (see p. 31, vol. i.). There is little to be said of the music of the Romans. All they had

obtained from the Greeks soon fell to a dead level among them, and consequently never attained to an influential, independent artistic creativeness. They had, however, the one merit of preserving the point of most consequence in Greek musical science. Several Roman authors have taken the trouble of explaining the fundamental rules of Greek writers on music. Among those Boethius (524 A.D.) was remarkable. In his five books "De Musica," he has taught, explained, and revised the theories of Pythagoras, Aristoxenos, Ptolemaeus, and others, with his own ideas and views. His book was regarded as an authority by mediæval teachers; sometimes advantageously, but more often with injury to the progress of music, as the theory of the Greeks is often in direct contradiction to the practice of Christian musical art.

A.

ANCIENT MUSIC.

Chinese, Indian, Egyptian, Hebrew, Greek, and Roman.

Amiot. — Mémoires sur la Musique des Chinois, tant anciens que modernes. Paris.

Dalberg, F. H. v. — Ueber die Music der Indier. Eine Abhandlung des *Sir William Jones.* Aus dem Englischen uebersetzt, mit erlaeuternden Anmerkungen und Zusaetzen. Erfurt, 1802.

Sir W. Jones's essay, "On the Musical Modes of the Hindus," appeared in vol. vii. of the Asiatic Researches; also in vi. of Jones's complete works. London, 1799.

Villoteau, G. A. — Abhandlung ueber die Musik des alten Aegyptens. Leipzig, 1821.

This is a translation, by C. F. Michaelis, of "Dissertation sur la Musique des anciens Égyptiens," which appeared in the great work "Description de l'Égypte."

Pfeiffer, A. F. — Ueber die Music der alten Hebraeer. Erlangen, 1779.

Saalschuetz, Dr. T. L. — Geschichte und Wuerdigung der Music bei den Hebraeer. Berlin, 1829.

Mattheson, T. — Ueber die Music der Hebraeer, etc., im "Musikalischen Patriot." Hamburg, 1728.

Arends, L. A. F. — Ueber den Sprachgesang der Vorzeit und die Herstellbarkeit der althebraeischen Vocalmusik. Berlin, 1868.

Meibomius, Marcus. — Antiquae Musicae Auctores septem. Graece et Latine. Amstelodami, 1652.

This important work contains such writings on ancient music as have escaped the ravages of time, and which are ascribed to the following authors: Aristoxenus, Euclid, Nicomachus, Alypius, Gaudentius, Bacchius Senior, Aristides Quintilianus, and Marteanus Capella, whose work is, however, only an extract from Arid. Quint:.

Ptolemaeus Claudius. — Harmonicorum libri tres.

Plutarch. — De Musica. This work relates the history of Greek music, in the form of a dialogue: it is translated into French, English, and German.

Bœthius. — De Musica. This is one of the most important works on Greek music. Dr. O. Paul of Leipzig has recently published a German translation of it.

Marpurg, F. W. — Kritische Einleitung in die Geschichte und Lehrsaetze der alten und neuen Music. Berlin, 1759.

Fortlage, K. — Das musikalische System der Griechen in seiner Urgestalt. Leipzig, 1847.

Bellermann, J. Fre. — Die Tonleiter und Musiknoten der Griechen. Berlin, 1847.

Grysar, C. J. — Ueber das Canticum und den Chor in der Roemischen Tragoedie. Wien.

Weitzmann, C. F. — Geschichte der Griechischen Musik. Berlin, 1855.

Schmidt, Dr. J. H. — Die antike Compositionslehre. Leipzig, 1867.

Westphal, R. — Geschichte der alten und mittelalterlichen Musik. Breslau, 1864.

Burette, P. J., has published in the "Mémoires de l'Académie des Inscriptions" a number of excellent dissertations on different topics connected with ancient music. Burette died 1747.

Roussier, L'Abbé. — Mémoire sur la Musique des Anciens. Paris, 1770.

Besides these special works on the music of the ancients, those under the following head contain ample historical and theoretical matter concerning the same subject.

B.

GENERAL HISTORY OF MUSIC.

Praetorius, M. — Syntagma Musicum. Vol. i. Wittenberg, 1615; ii. and iii. Wolffenbuetel, 1619. The first volume of this important work is written in Latin: the other two are in German.

Bontempi, G. A. A. — Historia Musica. Perugia, 1695.

Printz, W. C. — Historische Beschreibung der edlen Sing- und Kling-Kunst. Dresden, 1690.

This is the first history of music published in the German language.

Bonnet, P. — Histoire de la Musique et de ses Effets, depuis son Origine jusqu'à Présent. Paris, 1715.

Martini, G. — Storia della Musica. 3 vols. Bologna, 1757, 1770, and 1781.

The author died before he could carry out his plan. His third and last volume closes with the music of the Greeks.

Eximeno, A. — Dell' Origine e delle Regole della Musica, colla Storia del suo Progresso, Decadenza, e Rinnovazione. Roma, 1774.

Borde, J. B. de la. — Essai sur la Musique ancienne et moderne. 4 vols. Paris, 1780.

Hawkins, J. — A general History of the Science and Practice of Music. 5 vols. London, 1776.

Novello has republished the work in two volumes.

Burney, Ch. — A General History of Music, from the Earliest Ages to the Present Period. 4 vols. London, 1776, 1782, and 1789.

Forkel, J. N. — Allgemeine Geschichte der Music. 2 vols. Leipzig, 1788 and 1801.

This excellent work only goes as far as the 15th century. Death surprised the author in the midst of his labors.

Scheibe, J. A. — Abhandlung vom Ursprunge und Alter der Music. Altona, 1754.

Busby, Th. — A General History of Music. 2 vols. London, 1819.

Fink, G. W. — Erste Wanderung der aeltesten Tonkunst. Essen, 1831.

Kiesewetter, R. G. v. — Geschichte der Europaeisch-abendlaendischen Music. Leipzig, 1846.

Becker, C. F. — Die Hausmusik in Deutschland in dem 16, 17, & 18 Jahrhunderte. Leipzig, 1840.

Valle, P. della. — Della Musica dell'età nostrá, che non è

punto inferiore, anzi è migliore di quella dell' eta passata, 1640.

Coussemaker, E. de. — Histoire de l'Harmonie au Moyen Age. Paris, 1852.

Gerbert, Martin (Prince-Abbot). — Scriptores ecclesiastici de Musica sacra potissimum. Ex variis Italiae, Galliae, et Germaniae codicibus Manuscriptis collecti et nunc primum publica luce donati. 3 vols. San Blasianis, 1784.

This highly important publication comprises the writings of about thirty-eight authors who lived in the middle ages: Hucbaldus, Franco of Cologne, Guido of Arezzo, Marchetto di Padua, Jean de Muris, and others. See also, —

Coussemaker, E. de. — Scriptorum de Musica medii aevi. Paris, 1866.

A. von Dommer. — Handbuch der Musik Geschichte. Leipzig, 1868.

Poisot, Ch. — Histoire de la Musique en France, depuis les Temps les plus reculés jusquà nos Jours. Paris, 1860.

Labat, J. B. — Études philosophiques et morales sur l'Histoire de la Musique. 2 vols. Paris, 1852.

Winterfeld, C. von. — Johannes Gabrieli und sein Zeitalter. Berlin, 1834.

Hullah, J. —The History of Modern Music. London, 1862.

Hullah, J. — A Course of Lectures on the Third or Transition Period of Musical History. London, 1865.

Brendel, Tr. — Geschichte der Musik in Italien, Deutschland, und Frankreich. Leipzig, 1855.

Fischer, J. M. — Musikalische Rundschau ueber die lezten drei Jahrhunderte. Leipzig, 1859.

Reissmann, A. — Allgemeine Geschichte der Musik. 3 vols. München, 1863.

Ambros, A. W. — Geschichte der Musik. Breslau.

In process of publication. Three volumes have already appeared.

Fétis, F. J. — Histoire générale de la Musique, depuis les Temps les plus anciens jusqu'à nos Jours. Paris.

Three volumes only have as yet appeared. The author hav-

ing since died, it remains to be seen whether he left the rest of the manuscript of the elaborately planned work.

C.

HISTORICO-MUSICAL SPECIALITIES, TOURS, MEMOIRS, REMINISCENCES, ETC.

Burney, Ch. — The Present State of Music in France and Italy. London, 1771.

——— The Present State of Music in Germany, the Netherlands, and the United Provinces. 2 vols. London, 1772.

Reichardt, J. F. — Briefe eines aufmerksamen Reisenden die Musik betreffend. 2 vols. Francfort, 1774–76.

——— Vertraute Briefe aus Paris geschrieben in den Jahren 1802 und 1803. Hamburg, 1804.

Majer, A. — Discorso sulla Origine Progressi e Stato attuale della Musica Italiana. Padovo, 1821.

Parke, W. T. — Musical Memoirs; comprising an Account of the General State of Music in England. 2 vols. London, 1830.

Chorley, H. F. — Modern German Music. 2 vols. London, 1854.

——— Thirty Years' Musical Recollections. 2 vols. London, 1852.

Lassabathie, M. — Histoire du Conservatoire (de Paris) Paris, 1860.

Elwart, A. — Histoire de la Société des Concerts du Conservatoire Impérial de Musique. Paris, 1860.

Leclerc, J. B. — Essai sur la Propagation de la Musique en France, sa Conservation et ses Rapports avec le Gouvernement. Paris, 1796.

Reichardt, J. F. — Vertraute Briefe geschrieben auf einer Reise nach Wien, 1808 und 1809. 2 vols. Amsterdam, 1810.

Hanslick, E. — Geschichte des Concertwesens in Wien. Wien, 1869.

Pohl, C. F. — Mozart und Haydn in London. 2 vols. Wien, 1867.

Karajan, Th. G. von. — J. Haydn in London. Wien, 1861.

Reissman, A. — Das Deutsche Lied in seiner historischen Entwickelung dargestellt. Cassel, 1861.

Schneider, K. E. — Das musikalische Lied in geschichtlicher Entwickelung. Leipzig, 1863.

Sandys and *Forster.* — The History of the Violin and other Instruments played on with a Bow, from the Remotest Times to the Present. London, 1864.

Wasielewski, J. W. v. — Die Violine und ihre Meister. Leipzig, 1869.

André, C. A. — Der Clavierbau in seiner Geschichte, seiner technischen und musikalischen Bedeutung. Offenbach.

Döring, G. — Zur Geschichte der Musik in Preussen. Elbing, 1852.

Gaspari, G. — La Musica in Bologna. Milano.

Villarosa, Marchesi di. — Memorie die Compositori di Musica del Regno di Napoli. Napoli, 1840.

Berlioz, H. — Voyage musical en Allemagne et en Italie. Paris, 1844.

Riehl, W. H. — Musikalische Charakterkoepfe. Ein Kunstgeschichtliches Skizzenbuch. 2 vols. Stuttgart, 1853–60.

Ambros, A. W. — Culturhistorische Bilder aus dem Musikleben der Gegenwort. Leipzig, 1860.

——— Bunte Blätter. Leipzig, 1872–73.

Hiller, Ferd. — Das Tonleben unserer Zeit. 2 vols. Leipzig, 1868.

Lindner, E. O. — Geschichte des Deutschen Liedes im xviii. Jahrhundert. Leipzig, 1871.

Weitzmann, C. F. — Geschichte des Septimen-Accordes. Berlin, 1854.

——— Der übermaessige Dreiklang. Berlin.

——— Der verminderte Septimen- Accord. Berlin.

——— Geschichte des Claviers und der Clavier-Literatur. Stuttgard, 1863.

Comettant, O. — Musique et Musiciens. Paris, 1862.

D.

CHURCH MUSIC.

Nivers, Gabriel. — Dissertation sur le Chant Grégorien. Paris, 1683.

Lebeuf (Abbé). — Traité historique et pratique sur le Chant ecclésiastique. Paris, 1741.

Gerbert (Prince-Abbot). — De Canta et Musica sacra a prima Ecclesiae aetate usque ad praesens tempus. 2 vols. San-Blasianio, 1774.

Jumilhac, Dom. — La Science et la Pratique du Plain-Chant, par un religieux Bénédictin de la Congrégation de St. Maur. Paris, 1673.

Lambillotte (Le R. P.) — Antiphonaire de Saint Grégoire, Fac-simile du Manuscrit de Saint-Gall. Paris, 1851.

——— Esthétique, Théorie, et Pratique du Chant Grégorien. Paris, 1855.

Mason, W. — Essays, Historical and Critical, on English Church Music. York, 1795.

Schubiger, P. Anselm. — Die Saengerschule St. Gallens. Einsiedeln, 1858.

D'Ortigue, M. J. — Dictionnaire liturgique, historique, et théorique de Plain-Chant et de Musique d'Église. Paris, 1854.

Spark, Dr. W. — Lecture on Church Music, more particularly the Choral Service of the Church of England. London, 1851.

Clément, Félix. — Histoire Générale de la Musique religieuse. Paris, 1860.

Poisson, Léonard. — Traité théorique du Plain-Chant. Paris, 1750.

Lafage, J. A. L. de. — Cours complet du Plain-Chant. 2 vols. Paris, 1855.

Antony, J. — Archæologisch-liturgisches Lehrbuch des Gregorianischen Kirchengesanges. Muenster, 1829.

Mortimer, P. — De Choralgesang zur Zeit der Reformation. Berlin, 1821.

Meister, K. S. — Das Katholische deutsche Kirchenlied in seinen Singweisen von den fruehesten Zeiten bis gegen Ende des xvii Jahrhundert. Freiburg, 1862.

Kocher, C. — Die Tonkunst in der Kirche, oder Ideen zu einem allgemeinen Vierstimmigen Choral- und Figural-Gesang fuer einen kleinen Chor, nebst Ansichten, ueber den Zweck der Kunst im Allgemeinen. Stuttgard, 1813.

Kornmüller, P. O. — Lexikon der Kirchlichen Tonkunst. Brixen, 1870.

Castil-Blaze. — Chapelle-Musique des Rois de France. Paris, 1832.

Tucher, G. Freiherr von. — Schatz des evangelischen Kirchengsanges im ersten Jahrhundert der Reformation. Leipzig, 1868.

Winterfeld, C. v. — Der Evangelische Kirchengesang, und sein Verhaeltniss zur Kunst des Tonsatzes. 3 vols. Leipzig, 1843–47.

——— Zur Geschichte heiliger Tonkunst. 2 vols. Leipzig, 1850–52.

Laurencin, Graf. — Zur Geschichte der Kirchenmusik bei den Italienern und Deutschen. Leipzig, 1856.

Lorenz, Dr. F. — Haydn, Mozart, und Beethoven's, Kirchenmusik, und ihre Katholischen und Protestanlischen Gegner. Breslau, 1866.

Filitz, F. — Ueber einige Interessen der aelteren Kirchenmusik. Muenchen, 1853.

Schletterer, H. M. — Geschichte der Geistlichen Dichtung und Kirchlichen Tonkunst. Hanover, 1869.

Boehme, F. M. — Das Oratorium. Leipzig, 1861.

Bitter, C. H. — Beitraege zur Geschichte des Oratoriums. Berlin, 1871.

Chrysander, Fr. — Die Moll-Tonart in den Volksgesaengen und ueber das Oratorium. Schwerin, 1853.

Schafhäutl, Dr. — Der aechte Gregorianische Choral Muenchen, 1869.

Nachbar, K. J. — Der Gregorianische Kirchengesang. Schwiebus.

Koch, E. E. — Geschichte des Kirchenliedes und Kirchengesanges. 4 vols. Stuttgart.

E.

THE OPERA.

Menestrier, Cl. F. — Des Représentations en Musique anciennes et modernes. Paris, 1681.

Planelli, A. — Dell'Opera in Musica Trattato. Napoli, 1772.

Arteaga, St. — Le Revoluzioni del Teatro Italiano dalla sua Origine sino al Presente. 3 vols. Bologna, 1783–78. Translated into German by *Forkel*. 2 vols. Leipzig, 1797.

Algarotti, F. — Saggio sopra l'Opera in Musica. Livorno, 1763.

Marcello, B. — Il Teatro alla Modo. Venezia, 1738.

Grimm, F. M. von. — Almanach historique et chronologique de tous les Spectacles de Paris. Paris, 1852–54.

Laharpe, J. F. de. — De l'Opéra. Paris, 1801. Is to be found in the 12th vol. of "Cours de Littérature ancienne et moderne."

Mémoires. — Pour servir à l'Histoire de la Révolution operée dans la Musique, par le chevalier *Gluck*. Naples, 1781.

Siegmeyer, J. G. — Ueber den Ritter Gluck und seine Werke. Briefe von ihm und andern beruehmte Maenner seiner Zeit. Eine historisch- kritische Beurtheilung seiner Opern-Musik. Aus dem Franzoesischen. Berlin, 1828.

Dressler, E. Chr. — Theater Schule fuer die Deutschen, das ernsthafte Singe-Schau-spiel betreffend. Hanover, 1777.

Kelly, Michael. — Reminiscences. 2 vols. London, 1826.

Mount Edgcumbe (Earl of). — Reminiscences, containing an account of the Italian Opera in England. London, 1828.

Hogarth, G. — Memoirs of the Opera. 2 vols. London, 1851.

Edwards, S. — History of the Opera, from its Origin in Italy to the Present Time. 2 vols. London, 1862.

Fink, G. F. — Wesen und Geschichte der Oper. Leipzig, 1838.

Kiesewetter, R. G. — Schicksale und Beschaffenheit des weltlichen Gesanges vom fruehen Mittelalter bis zur Erfindung des dramatischen Styles und den Anfaengen der Oper. Leipzig, 1841.

Lindner, E. O. — Die erste Stehende Deutsche Oper. 2 vols. Berlin, 1855.

Biedenfeld, Freih. von. — Die Komische Oper der Italiener, Franzosen, und Deutschen. Leipzig, 1848.

Fuerstenau, M. — Zur Geschichte der Musik und des Theaters am Hofe zu Dresden. 2 vols. Dresden, 1861–62.

Schneider, L. — Geschichte der Oper und des Königlichen Opern Hauses zu Berlin. Berlin, 1852.

Schletterer, H. M. — Das Deutsche Singspiel von seinen ersten Anfaengen bis auf die neueste Zeit. Augsburg, 1863.

Rudhardt, F. M. — Geschichte der Oper am Hofe zu Muenchen. Freising, 1865.

Cornet, J. — Die Oper in Deutschland und das Theater der Neuzeit. Hamburg, 1849.

Celler, L. — Les Origines de l'Opéra et les Ballets de la Reine. Paris, 1868.

Castil-Blaze, M. — De l'Opéra en France. 2 vols. Paris, 1820.

——— Théâtres lyriques de Paris, L'Opéra Italien. Paris, 1836.

——— L'Académie impériale de Musique. 2 vols. Paris, 1855.

Chouquet, G. — Histoire de la Musique dramatique en France, depuis ses Origines jusqu'à nos Jours. Paris, 1873.

Clement, F. A. Larousse, P. — Dictionnaire lyrique, ou Histoire des Opéras. Paris, 1869.

Wagner, R. — Drei Operndichtungen nebst einer Mittheilung an seine Freunde. Leipzig, 1852.

Wagner, R. — Die Kunst und die Revolution. Leipzig, 1849.

——— Das Kunstwerk der Zukunft. Leipzig, 1850.

——— Oper und Drama. Leipzig, 1869.

Lobe, J. C. — Die Oper; forming the fourth volume of "Lehrbuch der Musikalischen Composition." Leipzig, 1867.

Schletterer, H. M. — Die Entstehung der Oper. Nördlingen, 1873.

F.

TREATISES ON HARMONY, COUNTERPOINT, THOROUGH BASS AND COMPOSITION; MUSICAL GRAMMARS.

Gafor (Franchiuss). — Practica Musicæ. Mediolani, 1496.

Ornitoparchi, A. — Musicæ activæ Micrologus, libris quatuor digestus, omnibus musicæ studiosis non tam utilis quam necessarius. 1535.

The composer Dowland translated this work into English, and published it in London, 1609.

Glareanus, H. L. — Dodecachordon. Basil, 1547.

Zarlino, G. — Institutioni harmoniche, divisi in quattro Parti. Venezia, 1558.

Salinas, F. — De Musica Libri Septem, in quibus ejus Doctrinæ Veritas tam quæ ad Harmoniam, quam quæ ad Rhythmum pertinet, juxta sensus ac rationis judicium ostenditur et demonstratur. Salmantiæ, 1577.

Mersenne, M. — Harmonicorum Libri xii., in quibus agitur de Sonorum Natura, Causis, et Effectibus: de Consonantiis, Dissonantiis, Rationibus, Generibus, Modis, Cantibus, Compositione, orbisque totius harmonicis Instrumentis. Lutetiæ Parisiorum, 1635.

—— Harmonie Universelle, contenant la Théorie et la Pratique de la Musique. Paris, 1636.

Kircher, A. — Musurgia universalis. Rome, 1650.

Tevo, Z. — Il Musico Testore. Venezia, 1706.

Mattheson, J. — Das neueroeffnete Orchestre. 3 Parts. Hamburg, 1713–17–21.

—— Kern melodischer Wissenschaft. Hamburg, 1737.

—— Der vollkommene Kapellmeister. Hamburg, 1739.

—— Grosse Generalbass-schule. Hamburg, 1731.

—— Kleine Generalbass-schule. Hamburg, 1734.

Malcolm, A. — A Treatise of Music, Speculative, Practical, and Historical. Edinburgh, 1721.

Holden, J. —An Essay towards a Rational System of Music. London, 1770.

Holder, W. — A Treatise on the Natural Grounds and Principles of Harmony. London, 1694.

Simpson, Chr. — Compendium of Practical Music. London, 1678.

Playford, J. — An Introduction to the Skill of Music. London, 1730.

Butler, Ch. — The Principles of Music in Singing and Setting, with the Twofold Use thereof, Ecclesiastical and Civil. London, 1636.

Calvisius, Sethus. — Melopœia, sive Melodiæ condendæ Ratio, quam vulgo Musicam Pœticam Vocant, ex Veris Fundamentis extructa et explicata. 1592.

Zaconi, P. Ludovico. — Prattica di Musica, utile e necessaria, si al Composition. Venezia, 1592.

Ravenscroft, Th. — A Brief Discourse of the True but Neglected Use of charactering the Degrees by their Perfection, Imperfection, and Diminution in Measurable Musicke, against the Common Practice and Custome of these Times. London, 1614.

Penna, L. — Li primi Albori musicali, per il Studioso della Musica figurata. Bologna, 1676.

Bononcini, G. M. — Musico prattico che brevemente dimostra, etc. Bologna, 1673.

Ahle, J. G. — Musikalisches Fruehlings Gespraech, darinnen fuer nehmlich vom grund-und Kunst-mässigen Componiren gehandelt wird. Muehlhausen, 1695.

Werkmeister, A. — Harmonologia musica, oder kurze Anleitung zur musikalischen Composition. Leipzig, 1702.

Fux, J. J. — Gradus ad Parnassum. Viennæ, 1725.

This celebrated work has been translated into Italian, French, English, and German.

Scheibe, J. A. — Abhandlung von den musikalischen Intervallen und Geschlechten. Hamburg, 1739.

Riedt, F. W. — Versuch ueber die musikalischen Intervallen, in Ansehung ihrer wahren Anzahl, ihres eigentlichen Sitzes und natürlichen Vorzugs in der Composition. Berlin, 1753.

Röllig, J. L. — Versuch einer Musikalischen Intervallentabelle. Leipzig, 1789.

Roussier, l'Abbé. — Traité des Accords et de leur Succession, etc. Paris, 1776.

Rameau, J. Ph. — Traité de l'Harmonie, réduite à ses Principes naturels. Paris, 1722.

—— Nouveau Système de Musique théorique, etc. Paris, 1726.

—— Génération harmonique, etc. Paris, 1737.

D'Alembert, J. Le Rond. — Elémens de Musique théorique et pratique, suivant les Principes de Rameau. Lyon, 1762.

Tartini, G. — Trattato di Musica, secondo la vera Scienza dell' Armonia. Padova, 1754.

Sorge, G. A. — Compendium harmonicum, oder kurzer Begriff der Lehre von der Harmonie, etc. Lobenstein, 1760.

Kirnberger, J. Ph. — Die wahre Grundsätze zum Gebrauch der Harmonie, etc. Königsberg, 1773.

Mercadier, De B. — Nouveau Système de Musique théorique et pratique. Paris, 1776.

Viadana, L. — Opera omnia sacrorum concentuum, cum Basso continuo et generali, Organo applicato, etc. Francfort, 1620.

Sabbatini, G. — Regola facile, et breve, per sonare il Basso continuo, etc. Rome, 1669.

Keller, G. — A Complete Method for attaining to play a

thoroughbass upon either Organ, Harpsichord, or Theorbeute. London, 1707.

Niedt, F. E. — Musikalische Handleitung, etc. Hamburg, 1700.

Gasparini, Fr. — L'Armonico prattico al Cembalo, etc. Venezia, 1708.

Heinichen, J. D. — Neu erfindene und gründliche Anweisung wie ein Musikliebender auf gewisse vortheilhafte Art könne zur vollkommener Erlernung des Generalbasses, entweder durch eigenen Fleiss gelangen, etc. Hamburg, 1711.

Lampe, J. F. — A Plain and Compendious Method of teaching Thoroughbass. London, 1737.

Sorge, G. A. — Vorgemach der musikalischen Composition, etc. Lobenstein, 1745.

Marpurg, F. W. — Handbuch bei dem Generalbasse und der Composition. Berlin, 1762.

Daube, J. F. — Generalbass lehre in drey Accorden, gegründet auf die Regeln der alt- und neuen Auctoren., etc. Leipzig, 1756.

Kirnberger, J. Ph. — Grundsaetze des Generalbasses als erste Linien der Composition. Berlin, 1781.

——— Die Kunst des reinen Satzes in der Musik, etc. 2 vols. Berlin, 1774–79.

Riepel, J. — Anfangsgründe zur musikalischen Setzkunst, etc. Regensburg, 1754.

Daube, J. F. — Der musikalische Dilettant, etc. Wien, 1773.

Scheibe, J. A. — Ueber die musikalische Composition. Leipzig, 1773.

Vogler, G. J. — Tonwissenschaft und Tonsetzkunst. Mannheim, 1776.

Koch, H. Ch. — Versuch einer Anleitung zur Composition. 3 vols. Rudolstadt and Leipzig, 1782–93.

Artusi, G. M. — L'Arte de Contrapunto, etc. Venezia, 1586.

Berarti, A. — Documenti armonici, etc. Bologna, 1687.

Marpurg, F. W. — Abhandlung von der Fuge. Berlin, 1754.

Paolucci, F. G. — Arte pratica di Contrapunto Dimostrata con Esempj di vari Autori e con osservazioni. 2 vols. Venezia, 1765.

Morley, Th. - A Plaine and Easy Introduction to Practical Musicke. London, 1608.

Martini, G. — Saggio fondamentale pratico di Contrapunto sopra il Canto fermo. 2 vols. Bologna, 1774.

Printz, W. C. — Phrynis Mitilenaeus, oder satyrischer Componist, etc. Dresden and Leipzig, 1696.

Albrechtsberger, J. G. — Saemmtliche Schriften ueber Generalbass, Harmonielehre, und Composition. 3 vols. Wien, 1826.

Kollmann, A. F. Ch. — Essay on Practical Composition. 2 vols. London, 1796–99.

Daube, J. F. — Anleitung zum Selbst Unterricht in der musikalischen Composition. 2 parts. Wien, 1806.

Choron, A. E. — Principes de Composition des Écoles d'Italie. 3 vols. Paris, 1808.

Weber, G. — Versuch einer Geordneten Theorie der Tonsetzkunst. 3 vols. Mainz, 1817–21.

Schneider, F. — Elementarbuch der Harmonie und Tonsetzkunst. Leipzig, 1820.

Reicha, A. —Traité de haute Composition musicale. 2 vols., Paris, 1825. 4 vols., Wien, 1834.

This later edition is in French and German, edited by Ch. Czerny.

Logier, J. B. — System der Musik Wissenschaft, und der practischen Composition. Berlin, 1827.

André, A. — Lehrbuch der Tonsetzkunst. 4 vols. Offenbach, 1832–42.

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I shall speak at length of American musical journals and journalism in my book on "Music in America."

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